

arV  
18380



CORNELL  
UNIVERSITY  
LIBRARY

**Cornell University Library**

THE EISENLOHR COLLECTION IN  
EGYPTOLOGY AND ASSYRIOLOGY

PRESENTED TO CORNELL UNIVERSITY BY

**A. Abraham**

**1902**

A-164434

4/8/1902

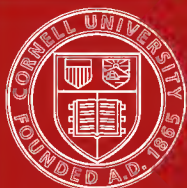
Cornell University Library  
arV18380

The British Museum;



3 1924 031 306 891  
olin,anx

---



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://www.archive.org/details/cu31924031306891>

# The British Museum:



**A Hand-Book Guide for Visitors.**

**PRICE SIXPENCE.**

**Perfection!**

**WALTON'S  
FLORA NIGRA.**

A most wonderful, ineffaceable  
**JET MARKING INK,**  
For Writing, Etching, or Drawing  
on Linen, Cotton, &c.,  
**WITHOUT THE APPLICATION  
OF HEAT.**

It dispenses with the use of  
a hot iron, and therefore  
there is no scorching or burn-  
ing the fabric. The bottles  
contain twice the usual  
quantity. Price 1s., 2s. 6d.,  
etc. Post free from Proprietor  
for 18 stamps.

Sold by all Chemists & Stationers.

**Purity!**

**HANDS  
AND**

**COMPLEXION.**

**WALTON'S KALODERMA**  
Is the only real, harmless  
preparation for effectually  
removing tan, freckles, sun-  
burn, pimples, blotches, red-  
ness, roughness, eczema, ery-  
sipelas, scurvy, and all  
unsightly disfigurements of  
the face, neck, arms, and  
hands, Price 2s. 6d., 4s. 6d.,  
etc., Post free for 33 stamps.

Sold by all Chemists & Perfumers,  
and Proprietor.

**Simplicity!**

**ELECTRO-PLATING,  
AND  
GILDING AT HOME.**

Walton's Celebrated  
**ARGENTINE.**  
Will Re-silver all kinds of  
Plated Goods on Copper,  
Brass, Nickle Silver, etc.,  
such as Reflectors, Lamps,  
Harness, Urn Taps, Trinkets  
etc. Price 1s. 6d., 2s. 6d.,  
etc. Post free for 21 stamps.

Also **WALTON'S AURINE**, for  
re-gilding cheap Jewellery, Silver,  
etc., equal to solid gold. Price  
2s. 6d., 5s. 6d., 10s. 6d. etc. Post  
free for 33 stamps. Sold by  
Chemists, Silversmiths, and Iron-  
mongers, etc.

**T. WALTON, CHEMIST, HAVERSTOCK HILL, LONDON.**

# DR. J. COLLIS BROWNE'S CHLORODYNE.

## THE ORIGINAL AND ONLY GENUINE.

**ADVICE TO INVALIDS.**—If you wish to obtain quiet and refreshing sleep, free from headache, relief from pain and anxiety, to calm and assuage the weary aching of protracted disease, invigorate the nervous media, and regulate the circulating system of the body, you will provide yourself with that marvellous remedy discovered by Dr. J. COLLIS BROWNE (Member of the College of Physicians, London), to which he gave the name of

# CHLORODYNE,

and which is admitted by the Profession to be the most wonderful and valuable remedy ever discovered.

**CHLORODYNE** is the best remedy known for Coughs, Consumption, Bronchitis, Asthma.

**CHLORODYNE** effectually checks and arrests those too often fatal diseases—Diphtheria, Fever, Group, Ague.

**CHLORODYNE** acts like a charm in Diarrhoea, and is the only specific in Cholera and Dysentery.

**CHLORODYNE** effectually cures short all attacks of Epilepsy, Hysteria, Palpitation, and Spasms.

**CHLORODYNE** is the only palliative in Neuralgia, Rheumatism, Gout, Cancer, Toothache, &c.

From Lord FRANCIS CONYNGHAM.

Mount Charles, Donegal, December, 11th, 1868.

Lord Francis Conyngham, who, this time last year bought some of Dr. J. Collis Browne's Chlorodyne from Mr. Davenport, and has found it a most wonderful medicine, will be glad to have half a dozen bottles sent at once to the above address.

From D. B. J. BOUTRON & Co., Horncastle.

We have made pretty extensive use of Chlorodyne in our practice lately, and look upon it as an excellent direct Sedative, and Anti-spasmodic. It seems to allay pain and irritation in whatever organ, and from whatever cause. It induces a feeling of comfort and quietude not obtainable by any other remedy, and it seems to possess this great advantage over all other Sedatives, that it leaves no unpleasant after-effects.

## CAUTION.—BEWARE OF PIRACY AND IMITATION.

**CAUTION.**—Vice-Chancellor Sir W. PAGE WOOD stated that Dr. J. COLLIS BROWNE was undoubtedly the inventor of **CHLORODYNE**; that the story of the Defendant, Greenman, was deliberately untrue, which, he regretted to say, had been sworn to.—See *Times*, 18th July, 1864.

Sold in Bottles at 1s. 1½d., 2s. 9d., 4s. 6d. None is genuine without the words "Dr. J. COLLIS BROWNE'S CHLORODYNE" on the Government stamp. Overwhelming Medical Testimony accompanies each Bottle.

SOLE MANUFACTURER

**J. T. DAVENPORT, 33, Great Russell Street, Bloomsbury, London.**





THE GORILLA.



THE  
**BRITISH MUSEUM;**

ITS

**ANTIQUITIES, AND NATURAL HISTORY.**

A HAND-BOOK GUIDE FOR VISITORS.



MUSEO-ROMAN SALOON.

LONDON:

H. G. CLARKE AND CO, 2, GARRICK STREET,  
COVENT GARDEN, W.C.

And Sold (by Permission) at the Entrance to the Museum.

# NEW CONJURING BOOKS.

## *The Magician's Own Book.*

Containing ample instructions for performances in Legerdemain, with cups and balls, eggs, hats, handkerchiefs, &c. Crown 8vo. With 200 illustrations. Price 4s. 6d. Post free for 60 stamps.

## *The Secret Out, or One Thousand Tricks with Cards.*

And other recreations; with entertaining experiments in drawing-room or 'white magic.' Crown 8vo. With 300 engravings. Price 4s. 6d. Post free for 60 stamps.

## *Hanky-Panky.—A Book of Conjuring Tricks.*

A new and wonderful book of very easy tricks; very difficult tricks—in fact, all those startling deceptions which the great wizards call 'hanky-panky.' Crown 8vo. With nearly 250 illustrations. Price 4s. 6d. Post free for 60 stamps.

## *The Art of Amusing.*

A collection of graceful arts, games, tricks, puzzles, and charades, intended to amuse everybody, and enable all to amuse everybody else. Crown 8vo. With nearly 300 illustrations. Price 4s. 6d. Post free for 60 stamps.

## *The Merry Circle.*

• A book of new, graceful, and intellectual games and amusements. Crown 8vo. With numerous illustrations. Price 4s. 6d. Post free for 60 stamps.

## *Amusement without End.*

A book to delight the intelligent, the youth of quick or of dull parts, and to make the home-circle a happy one. Price 5s. Post free 66 stamps.

## *Guess Me.*

A grand and most curious collection of conundrums, speaking and acting charades, enigmas, retuses, double acrostics, picture proverbs and pictorial hieroglyphics, square words, puzzling pictures, and puzzles. Price 3s. 6d. Post free 48 stamps.

## *Endless Mirth and Amusement.*

A capital collection of mirthful games, parlour pastimes, shadow plays, magic, conjuring, card tricks, chemical surprises, fireworks, forfeits, &c. Crown 8vo. With numerous illustrations. Price 3s. 6d. Post free for 48 stamps.

## *The Marvels of Optical and Chemical Magic :*

And How to Accomplish Them. By an Old Boy. Price 1s. Post free for 14 stamps.

## *The Parlour Magician.*

A handy-book for the amateur conjuring. With numerous illustrations, and catalogue of Conjuring Tricks. Price 6d. Post free for 7 stamps.

## *Ventriloquism Made Easy.*

The history, theory, and practice of the art illustrated and exhibited. A handbook for the amateur ventriloquist. Price 6d. Post free for 7 stamps.

## *Fun, Frolic, and Forfeits.*

Price 6d. Post free for 7 stamps.

# THE BRITISH MUSEUM.

---

The visitor to the Museum having passed the entrance in Great Russell-street, enters a spacious court, with the main building of the museum fronting him. The principal entrance is under a portico, the tympanum of which is enriched with allegorical sculpture in full relief. In

## THE ENTRANCE HALL,

are marble statues of the **HON. ANNE SEYMOUR DAMER** (to the left as the visitor enters), holding in her hand a small figure of the "Genius of the Thames;" **SHAKSPERE**, by Roubilliac; and **SIR JOSEPH BANKS**, by Sir Francis Chantry.

## THE GALLERY OF ANTIQUITIES,

the entrance to which is by a door to the left of the principal entrance, occupies, on the Ground Floor, the South-Western and Western portion of the Quadrangle, and is thus arranged:—

1. THE ROMAN GALLERY.
2. THE LYONIAN GALLERY.
3. THE ELGIN SALOONS.
4. THE HELLENIC ROOM.
5. THE ASSYRIAN GALLERIES.
6. THE EGYPTIAN SALOONS.
7. THE ANTE-ROOM.

Leaving the Ante-room to the Egyptian Saloon, the visitor will ascend, at the North-West angle, a spacious flight of stairs leading to the **WESTERN GALLERY**, in which the smaller Egyptian, Greek, and Roman Antiquities are arranged as followed:—

1. THE VESTIBULE.
2. THE EGYPTIAN ROOMS.
3. THE ETRUSCAN ROOMS.
4. THE BRONZE ROOM.
5. THE BRITISH AND MEDÆIEVAL ROOM.
6. THE ETHNOGRAPHICAL ROOM.

To the left of the Hall, on entering the building, is

## THE ROMAN GALLERY,

on the South side of which, under the windows, are miscellaneous Roman antiquities discovered in this country. On the opposite side is the series of Roman Iconographical or portrait Sculptures, whether statues or busts. Each wall is divided by pilasters into six compartments.

## THE BRITISH MUSEUM.

The three succeeding rooms are appropriated to statues, busts, and bas-reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but owing their origin and character, either directly or mediately, to the Greek schools of sculpture.

### THE FIRST GRECO-ROMAN SALOON,

contains the first portion of the mythological series, consisting of all the examples of the Twelve Olympic Deities, with their several modifications in the Greek and Roman Pantheon.

### THE SECOND GRECO-ROMAN SALOON,

is appropriated to the representations of human personages, and contains the fine statues of Venus and the Discobolus.

### THE THIRD GRECO-ROMAN SALOON,

contains the remainder of the mythological series, consisting of the representations of divinities of inferior rank to the Olympic cycle, demigods, heroes, and personages associated with religion, poetry, or mysticism, in the Greek and Roman creed. The adjoining staircase leads to

### THE GRECO-ROMAN BASEMENT ROOM,

appropriated to miscellaneous monuments of the Græco-Roman series, of subordinate rank to the ideal or historical sculptures: such as representations of animals, architectural or decorative fragments, and articles of actual use, religious or secular.

Returning to the head of the staircase, the door on the left leads to

### THE LYCIAN GALLERY,

consisting of architectural and sculptural remains obtained from ancient cities in Lycia, one of the South-west provinces of Asia Minor.

The door on the North side of the Lycian Gallery opens into a small ante-room, at present not arranged, in which will be placed sculptures and inscriptions from some of the islands of the Greek Archipelago. The two succeeding rooms contain the sculptures and inscriptions from Athens and Attica.

The most important series in

### THE FIRST ELGIN ROOM,

consists of the two groups arranged one on each side, which originally decorated the Eastern and Western pediments of the Parthenon, or temple of Minerva, at Athens. These statues, executed under the superintendence of Phidias, the greatest of ancient sculptors, form collectively, notwithstanding their dilapidated condition, the most valuable monument of Greek art which has descended to modern times.

The Elgin Collection, which includes some additional marbles acquired subsequently to 1803, with several casts and minor objects, was purchased from the Earl by Parliament, in 1816, for £35,000. In

### THE SECOND ELGIN ROOM,

are exhibited the principal portion of the series of sculptures from the Parthenon, at Athens. Two models, made by Mr. R. C. Lucas, are placed in

## THE BRITISH MUSEUM.

this room, one of which represents the building as it is believed to have been in its original state, the other as it appeared in A.D. 1687, immediately after the bombardment of Athens, by the Venetian General, Morosini, when a shell, falling into the middle of the temple, exploded a powder-magazine established there by the Turks, and laid the adjoining portion in ruins.

The door on the East side leads into

### THE HELLENIC ROOM,

the marbles exhibited in which, were brought, at different times, from various parts of Greece and its colonies, exclusive of Athens and Attica. With them are also exhibited plaster casts of some important monuments of the period preceding that of the marbles.

The East side of this room opens into

### THE ASSYRIAN GALLERIES,

suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, and containing the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847—1850, on the site, or in the vicinity, of ancient Nineveh. To these has recently been added a further collection from the same region, excavated in 1853—55, by Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that time Her Majesty's Consul-General at Baghdad. This latter collection is arranged on the basement floor, in a spacious room.

In accordance with the system here pursued under which the visitor to the sculpture galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to

### THE KOUYUNJIK GALLERY,

The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who is supposed to have commenced his reign about B.C. 721. It was subsequently occupied by his grandson Ashurbanipal, who reigned towards the middle of the seventh century B.C. Monuments of both these kings are included in the collection. In

### THE NIMROUD CENTRAL SALOON,

commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have recently been placed one or two sculptures since obtained by Mr. Rassam, from the same locality. The South door leads into

### THE NIMROUD GALLERY,

containing a continuation of the series last described. The bas-reliefs on the West side were all found in one chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of the "God of War."

At the middle of the room are four Table-cases, containing miscellaneous small objects found at Nimroud, chiefly in the ruins of the North-west edifice, and probably therefore of the age of Sardanapalus.

At the North-west angle of this Gallery is a door leading into

#### THE ASSYRIAN SIDE ROOM,

In this room, and in the basement room with which it is connected by a staircase, are placed some of the sculptures procured by Mr. Rassam and Mr. Loftus, after the collection obtained by Mr. Layard had been already arranged.

Descending the staircase, the passage to the left leads into

#### THE ASSYRIAN BASEMENT ROOM,

The sculptures with one exception, belonging to the time of Ashurbanipal, the grandson of Sennacherib, having been discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. Rassam, and the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches

#### THE ASSYRIAN TRANSEPT,

the first, or Western Compartment of which, contains the remainder of the monuments of Sardanapalus the Great, of which the principal part has been described in the Nimroud Gallery; and on the East side, is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 747.

The North side of the Assyrian Transept opens into

#### THE EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of Antiquity, ascending to 2,000 years before the Christian era, and closing with the Mohammadan invasion of Egypt, A.D. 640. The larger sculptures are placed in two great galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They are arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho. On entering

#### THE SOUTHERN GALLERY,

the visitor approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640. In

#### THE CENTRAL SALOON,

the principal part of the monuments are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. On the left are two colossal heads, the first a cast from a statue of Rameses at Mitrahenny, the other a granite head and shoulders from the building called the Memnonium, at Thebes.

The larger sculptures in

### THE NORTHERN GALLERY,

belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. In

### THE NORTHERN VESTIBULE,

are placed the monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum; and they show that art had made great progress in the early times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Aboosimboul, placed here owing to the want of space in the Central Saloon.

### THE NORTH-WEST STAIRCASE.

On the north staircase are placed Egyptian Papyri, which are documents of various character, inscribed on rolls formed of slices of the papyrus plant. They show the three forms of writing in use among the Egyptians:—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written; it was principally employed in civil transactions during the Ptolemaic period, and continued in use to the 3rd or 4th century of our æra.

The papyri exhibited present chiefly portions and extracts from the Ritual of the Dead, the small pictures in them referring to the subjects of the various chapters. At the top of the staircase is

### THE EGYPTIAN ANTEROOM,

on the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. To the right, or South side, is

### THE FIRST EGYPTIAN ROOM,

in this, and in part of the next room, are placed the smaller antiquities of Egypt. Most of these have been discovered in tombs, and owe their remarkable preservation to the peculiar dryness of the climate of the country. In two rows in the central part of the room, are placed, the principal mummies and their coffins; and in the upper part of the two central cases are placed personal ornaments, amulets, and scarabæi, chiefly found with the mummies. The scarabæi frequently bear the names of kings, showing probably that the persons interred had borne offices under those monarchs.

The preparation for embalming the dead, was looked upon as a matter of great importance by the Egyptians, and large sums of money were spent upon the sepulchral rites.

On the floor are specimens of the Indian Rhinoceros, with its thick hide in deep folds, and a single horn on the nose; the African Rhinoceros, the different species of which have two horns on the nose, and smooth hide, without plaits or folds. The Hippopotamus of the African rivers, with its formidable mouth and frightful bulk; the two species of Elephants—the African, with enormous ears, and the Indian, so easily tamed and rendered useful to man. The bulky Nepalese Gour, and the fierce Cape Buffalo, with its front of horn. In the Wall Cases of

### THE MAMMALIA SALOON,

are arranged the specimens of Handed, Rapacious, Glirine, and Pouched Beasts, and over the Cases are the different kinds of Seals, Manatees, and Porpoises; and arranged in Table Cases are the general collection of Corals.

The Handed or Quadrumanous Beasts occupy Cases 1-20; the Rapacious Beasts, Cases 21-64; and the Glires, or Gnawing animals, Cases 66-81.

On the top of the Cases and suspended on the walls, are arranged the collection of Seals, of Porpoises and Dolphins; the Manatees of Jamaica and Western Africa: all the mammalia living in the sea. Some of the Seals are much valued for their skins and for the oil derived from their fat. Among the Dolphin family may be noticed the curious Platanista, or long-beaked Dolphin of the Ganges. The Wall Cases of

### THE EASTERN ZOOLOGICAL GALLERY,

contain the general collection of BIRDS; the larger Table Cases contain the collection of SHELLS of Molluscous animals; on the top of the Wall Cases is a series of horns of different kinds of Deer and Rhinoceros.

The Wall Cases on the west side of the room, or on the left on entering from the Mammalia Saloon, contains (1-35) the diurnal Birds of Prey; (32-36) the nocturnal Birds of Prey. Cases 36-42 contain the wide-gaped (fissirostral) Perching Birds. Cases 43-47 contain the slender-billed or tenuirostral Birds; Cases 48-61, the tooth-billed (dentirostral) Passerine Birds; Cases 62-73, the strong-billed Conirostral Birds; Cases 73-83, the climbing or Scansorial Birds. These are all on the west side of the room.

On the east side of the room, Cases 84-106 contain the Gallinaceous Birds; Cases 107-134, the Wading Birds; and Cases 135-166 the Web-footed Birds.

The SHELLS of MOLLUSCOUS ANIMALS are placed in the larger Table Cases across the sides of the room.

Suspended on the walls is a collection of paintings nearly all of which are portraits. Unfortunately, however, they are hung at so great a height that scarcely any opportunity is afforded to the visitor to examine their merits. The artists by whom many of them were executed are wholly unknown.

The Wall Cases of the first room in

### THE NORTHERN ZOOLOGICAL GALLERY,

contain a collection of the Nests of Birds and Insects, exhibiting the architecture of these animals. Among the more noticeable are the playing avenues of the Australian Bower Birds, the pendulous nests of some of the Orioles, and the gelatinous nests of the Esulent Swallow. The Table Cases contain specimens illustrative of the various changes of Insects, their nests



and structures; the cocoon of the gigantic Goliath Beetle of Western Africa, the clay nests of various species of White Ants, and the various Vegetable Galls, are shown here. The Cases contain a collection of the nests of the different Hymenoptera; some of the nests prepared by the wasps are formed of clay, while others are of a kind of paper from vegetable substances. Specimens of the various insect fabricators of these structures are attached, when possible, to the nests. On the walls are suspended some of the larger specimens of Reptiles.

The Wall Cases of the SECOND ROOM, contain the stuffed exotic REPTILES and BATRACHIA; in the Table Cases are contained the hard parts of the RADIATED ANIMALS, including the SEA-EGGS, SEA-STARS, and ENCRINITES.

The THIRD ROOM contains

### THE BRITISH ZOOLOGICAL COLLECTION.

The Wall Cases hold the Vertebrated Animals, the larger species, such as the Whales, Sharks, Tunny, &c., are suspended on the Walls, or placed on the top of the Cases.

The Table Cases contain the Eggs of the Birds; a series of British Annulose Animals, to illustrate the arrangement of the British Insects, Spiders and Crabs; the Collection of the Shells and external skeletons of British Molluscous and Radiated Animals.

The Wall Cases round the FOURTH ROOM, contain the stuffed collection of exotic bony Fish, at present under arrangement. The Table Cases contain select specimens of Annulose Animals, to exhibit their systematic arrangement.

The Wall Cases of the FIFTH ROOM, contain the exotic Cartilaginous fish, such as the voracious Sharks; the Rays; the Torpedo or Numb-fish, which defend themselves by means of a galvanic-like apparatus in their bodies; the Sturgeons of the Russian and American rivers; the curious-snouted Polyodon of the Mississippi. On the tops of the Cases are the saws of various Saw-fish, and specimens of the larger Cartilaginous fish, and some of the larger Sponges, such as Neptune's Cup. In the Table Cases are exhibited various kinds of Sponges which belong to an extensive class of living beings, mostly microscopic, in which the distinctive character of the Animal or of the Vegetable is not fully developed.

### THE GALLERY OF MINERALS AND FOSSILS,

or North Gallery, runs parallel with the Northern Zoological Gallery, and is entered from the lobby at the north end of the Gallery of Antiquities, or from the lobby at the corresponding end of the Bird Gallery. The rooms into which the North Gallery is divided are numbered I. to VI., and the numbers will be found over the doorways. The floor of the Gallery is occupied by Table Cases, which, in the Rooms I. to IV., contain the collection of Minerals; and, in Rooms V. and VI., are devoted to the fossil remains of Invertebrated Animals.

The Wall Cases throughout the Gallery are occupied by—

#### FOSSILS.

The collection of organic remains begin in the FIRST ROOM, with that of the fossil vegetables at present deposited chiefly in the Wall Cases of the South and West sides.

The **SECOND ROOM** contains the collection of Fossil Fishes, arranged after M. Agassiz' system, as developed in his work, "*Recherches sur les Poissons fossiles.*"

The Wall Cases of the **THIRD ROOM**, 1-4, are set apart for the Batrachian, the Chelonian, and Emydosaurian reptiles. In the Cases 4-6 are arranged the order ENALIOSAURIA, or sea lizards, of the subdivision of which the genera Plesiosaurus and Ichthyosaurus are the principal types.

In and on the Wall Cases of the **FOURTH ROOM**, are placed the larger specimens of the various species of Ichthyosaurus, or the fish lizard.

The Wall Cases of the **FIFTH ROOM** are occupied by Mammalian remains. Those to the left of the Entrance Doorway chiefly contain the Quadruped remains found in the caverns of England, Germany, and France, including a series of the Fossil species of Bears, Hyænas, &c. To the right of the Doorway are arranged the Mammalian remains of the lower tertiary period—they are chiefly from France. The Wall Cases near the windows at the end of the room are devoted to the Fossil species of Hippopotamus and Rhinoceros.

The **SIXTH ROOM** is devoted chiefly to the osseous remains of the Pachydermata and Edentata. At the west end is the fossil human skeleton, embedded in limestone, brought from Guadaloupe by Admiral Sir A. Cochrane.

In the middle of the room is placed the skeleton of the North American Mastodon, a skeleton of the Megatherium, and a skeleton of the Elephant-footed Moa, a gigantic wingless bird from New Zealand.

#### MINERALS.

The Table Cases containing the Minerals are numbered consecutively, with the exception of those in the fourth room. These numbers, commence at the east end of the Gallery, pass along its south side through the Rooms I. II. III., and, with a slight interchange of position in the fourth room, return up the north side of the gallery, the sixtieth table facing that at which the numbers commence. The order of the numbers is intended to be a guide to the order of classification in which the Minerals are arranged.

In the centre of the Fourth Room, placed on a round table inlaid with various antique marbles and other mineral substances, is a sculptured tortoise wrought out of nephrite or jade; it was found on the banks of the Jumna near the city of Allahabad in Hindostan.

#### THE BOTANICAL GALLERY,

comprises specimens of woods and other vegetable structures, unsuited to the Herbarium, and capable of being advantageously exhibited.

Entering the **FIRST ROOM** through the Eastern doorway the Wall of the Eastern End is seen to be occupied by numerous specimens of FERN-TREES; the Western Wall, on either side of the doorway, is chiefly occupied by specimens of PALMS.

The Wall Cases the numbering of which commences on the Eastern end of the Northern side of the Room, contain specimens and sections of remarkable Ferns, the different varieties of Palms, Grasses, and Monocotyledonous structures.

On the floor are sections of the wood and bark of the Cork Oak, from the Garden of the Company of Apothecaries.

The Table Cases are chiefly occupied with SECTIONS OF WOODS.

In addition to the parts of the building already described, the Grenville room, the Manuscript Saloon and the Royal Library are also open to visitors.

The table cases in which the books are exhibited, are placed in the room occupied by the magnificent collection presented by the Right Hon. Thomas Grenville, and in the King's Library. The room on the right or east side of the Hall, and opposite to the Great Staircase, contains

### THE GRENVILLE LIBRARY,

consisting of 20,240 volumes, which cost its late owner upwards of £54,000.

On a pedestal in the centre of the right side of the room stands the bust of Mr. Grenville, by Comolli, the gift of the Right Hon. Sir David Dandas, a Trustee of the British Museum. On the left side of the room are two table cases, wherein are laid out rare specimens of Block-Books. Although the immediate precursors of printing, Block-Books must not be regarded as the form in which the art first developed itself, but rather as the perfection of another art, which had prevailed for many years previously—that of engraving on wood—and perhaps of one particular form of it, that of card-making.

On quitting the Grenville Room, the visitor enters

### THE MANUSCRIPT SALOON,

where selections of MANUSCRIPTS, CHARTERS, AUTOGRAPHS, SEALS, and ORIGINAL DOCUMENTS are seen, arranged on either side, in glazed frames.

On the left-hand side from the doorway are frames containing ENGLISH and FOREIGN AUTOGRAPHS.

On the opposite side, returning to the entrance doorway, are seen a series of interesting Documents and Autographs including the Autograph of William Shakespere.

In the centre of the Saloon is a large glazed Table-Case, containing specimens of various Oriental Manuscripts, written in several languages, and on various substances.

To the south and north of the central glazed Table-Case are placed two others; the first containing specimens of ornamental bindings, from the ninth to the nineteenth century; and the other containing a selection of Manuscripts remarkable for their antiquity or illuminations.

On the east and west sides of the room, in four upright glazed cases against the pilasters, are exhibited some choice manuscripts.

In the glazed Table Cases, near the entrance to the Library of George III., is arranged an extensive series of Original Seals, for the most part attached to ancient charters.

Against the wainscot, in the north-east and north-west corners of the room, various Original Documents of interest are exhibited in glazed frames.

The Visitor next enters

### THE ROYAL LIBRARY,

built expressly to receive the noble collection of books formed by George III., and presented to the nation by His Majesty George IV. The royal collection is remarkable not only for the judicious selection of the works and the discriminating choice of the editions, but for the bibliographical peculiarities and rarity of the copies.

On each side of the room are six table cases, numbered respectively III to XIV. The books exhibited in the cases on the left side of the room illustrate the rise and early progress of the art of printing; those on the opposite side display certain peculiarities of printing, specimens of illustrations, of binding, or some feature of special interest.

The Books which are displayed in the show cases for the purpose of tracing the progress of the art of printing occupy Cases III. to VIII., and are classed according to countries. This arrangement was necessary, because, although Germany took the lead, printing rapidly spread itself into other countries, and was carried on contemporaneously and with surprising vigour.

Having shown the progress of the typographic art in the fifteenth century, the next case (No. IX.) displays specimens of sumptuous printing—*i. e.* works printed upon vellum and on large paper—and also of fine printing of more recent date. The next step in the art, as displayed in Case X., is the *Illustration* of books. The *Illustration* of books by means of engravings on wood or copper is shown in Case XI.

The illustrations from engravings on wood and copper are followed by two cases (No. XII. and XIII.) containing a miscellaneous collection of literary curiosities and autographs, and the last (No. XIV.) comprises specimens of bookbinding from the sixteenth century downwards.

#### DRAWINGS AND ENGRAVINGS.

Four screens have been fixed on each side, of the Royal Library, those on the left hand (when entering from the Manuscript Department) being appropriated to the exhibition of Drawings; those on the right to Engravings.

The space available for the exhibition of these objects being necessarily circumscribed, the purpose has been to offer such a selection as shall give to the public an opportunity of tracing the development of design as shown in the sketches and studies of the great masters of Italy, Germany, Flanders, and Holland during the 15th, 16th, and 17th centuries. Screens I. and II. are devoted to the schools of Italy; III. and IV. to those of Germany, Flanders, and Holland.

The arrangement of the Engravings is such as will afford the opportunity of comparing the contemporaneous productions of the principal masters of the Schools of Italy, Germany, Flanders, and Holland, from the middle of the 15th, to the end of the 16th century. These are followed by a selection of a few of the 17th century, with specimens of Etchings by their most distinguished painters, who so enthusiastically and so successfully practised that branch of art at the same period.

Some fine examples by the Italian workers in Niello, consisting of engraved silver plates, sulphur casts, and impressions on paper, are shewn in the glazed cases marked I. and II., and in III. and IV. are early Italian and German Wood blocks, printed in Chiaroscuro.

The library has been twice counted. The first time on the 25th of July, 1838, when the number of printed volumes was found to be 235,000, and again on the 15th of December, 1849, at which period they had increased to 434,000. They are now about 600,000, and the annual increase is not less than 20,000 volumes.

Having passed through the King's Library, the visitor proceeds up stairs to the galleries containing specimens of natural history and objects of antiquity.

## ROMAN ICONOGRAPHY.

[The series of Roman portraits is arranged chronologically, on the north side of the gallery. The figures within brackets, indicate the dates wherever known, of the birth and death of the person represented; the intermediate date, in the case of an Emperor, is that of his accession.]

## COMPARTMENT VII.

Draped bust of a boy. Bust of a middle aged man, with a belt crossing his right shoulder. Colossal terminal bust of a young person with dishevelled hair. Male head, quite bald. Bust of a child undraped.

*In front of the Pilaster.*—Statue of heroic size, representing a Roman personage draped in the toga, and wearing a peculiar kind of buskin.

## COMPARTMENT VIII.

Head of Julius Cæsar (B.C. 101 assassinated 44). Head of Augustus (A.C. 63, Imp. A.D. 14). Head of Tiberius (B.C. 42, Emp. A.D. 14—37). Head of Nero (A.D. 37, Imp. 54—68). Bust of Domitia, wife of the Emperor Domitianus.

*In front of the Pilaster.*—Draped male figure without a head, mutilated.

## COMPARTMENT IX.

Bust of Trajan, undraped (A.D. 52, Imp. 98—117). Bust of a barbarian chieftain. Bust of Hadrian in military costume (A.D. 76, Imp. 117—138). Head of Antinous the favourite of Hadrian, in the character of Bacchus (died A.D. 132-3). Bust of Hadrian undraped (A.D. 76, Imp. 117—138).

*In front of the Pilaster.*—Statue of Hadrian, of heroic size, in a richly ornamented armour, with the *paludamentum*.



## COMPARTMENT X.

Bust of Ælius Cæsar, the adopted heir of Hadrian, in a military costume (died A.D. 131.) Bust of Julia Sabina, the wife of Hadrian (died A.D. 137). Unascertained female bust. Bust of a lady named Olympias, in a rich dress. Bust of Antoninus Pius, in military costume (A.D. 86. Imp. 136—161).

*In front of the Pilaster.*—Statue of the Emperor Marcus Aurelius, in civil costume (A.D. 121, Imp. 161—180).

## COMPARTMENT XI.

Bust of Marcus Aurelius, veiled, and crowned with a wreath of corn, as one of the *Frutres Arvales*. Bust of Annia Faustina, the younger, wife of Marcus Aurelius (A.D. 140—176). Bust of Lucius Verus, the colleague of Marcus Aurelius (A.D. 180, Imp. 161—169). Bust of a man. Bust of Septimius Severus wearing the *paludamentum* (A.D. 145, Imp. 193—211).

*In front of the Pilaster.*—Statue of a person in military costume.

## COMPARTMENT XII.

Bust of Caracalla (A.D. 185, Imp. 211—217). Bust of an unknown middle aged man. Bust of an unknown woman. Bust of Gordianus I., (157, Imp. 238). Bust of Otacilia Severus wife of the Emperor Philipppus I.

## FIRST GRÆCO-ROMAN SALOON.

[This and the two succeeding Rooms are appropriated to statues, busts, and bas-reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as it is known) in Italy, but owing their origin and character, either directly or mediately, to the Greek schools of sculpture. Some few of these may, perhaps, be original monuments of the autonomous or anti-Roman period of Greece, afterwards transported by the conquerors to their own country, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models.]

The present room contains the first portion of the mythological series, commencing with all the examples of the Twelve Olympian Deities, with their several modifications in the Greek and Roman Pantheon. The description commences from the northern, or right-hand side of the western door, which faces the entrance. The Greek names of the divinities, are added within brackets.

Head of Jupiter (*Zeus*), of the type termed *Meilichios*, or Mild.

Bust of Jupiter, undraped, heroic size.

Bust of Jupiter Serapis, draped; on his head a modius.

Small statue of Jupiter, draped and enthroned, combining with his Olympian attributes, the figure of Cerberus, a symbol of Pluto (*Hades*).

Small statue of Hecate, a mytical combination of Diana, Luna, and Proserpina.

Head of Minerva, helmeted.

Statue of Ceres (*Demeter*), with some of the attributes of Isis.

Bust of Minerva (*Athene*), with helmet and drapery restored in bronze

Colossal head of Minerva, with a close fitting helmet.

*Very fine* colossal head of Minerva, in the early Greek style.

Terminus of a boy, in the character and under the tutelage of Mercury.

Terminal bust of Mercury.

*South Wall*.—Votive tablet, with a seated figure of Mercury.

Bust of Diana (*Artemis*).

Small statue of Diana, attended by a hound.

Fine statue of Diana, hurling a javelin.

Head of Diana.

Torso of Venus (*Aphrodite*).

*South Wall*.—Votive tablet to Apollo.

Head of Venus.

Statue of Venus preparing for the bath, in the attitude of the Medician Venus.

Small statue of Venus.

Head of Apollo, remarkable for its beauty.

Small torso of Venus, stooping.

*South Wall*.—Apollo Musagetes and Victory.

Head of Apollo.

Head of Apollo with hair in formally divided ringlets.

Bust of Juno, (*Hera*), with the spledone.

In the Assyrian transept are temporarily placed the following representations of human personages. They are of two classes, generic and individual. The following are generic representations:—

Small statue of an Egyptian Tumbler, practising his art upon the back of a tame crocodile



Small statue of a Fisherman, carrying a round leathern basket, suspended from his left arm. The head is covered with a mariner's bonnet.

Small statue of a Fisherman, in a rough woollen garment, holding in his right hand a small fish, and in his left a basket. The action is spirited, and the general composition as graceful as is consistent with the character of the person.

Small statue of a Comic Actor, seated, wearing a mask. Resembling some of those worn by the actors in low comedy among the Romans.

Mutilated group of two boys, quarrelling over the game of *astragali*, or osselets. Of one of the figures the right hand and part of the arm alone remain

The individual representations, or portraits, are as follows:—

Terminal bust of Pericles, (B.C. 417—429), helmeted, and inscribed with his name.

Bust of Demosthenes (A.C. 384—322).

Terminal bust of Periander (7th Century B.C.) sage, and tyrant of Corinth.

Bust of an old man, believed to be Hippocrates, the Physician.

Bust of Diogenes, the Cynic Philosopher.

Terminal bust of Epicurus, the Philosopher (B.C. 342—270).

Terminal bust of Homer, in advanced age, wearing a fillet, or diadem.

Bust of Sophocles, the Greek Tragedian.

Statue of a Young Man, of very fine workmanship.

Bust of Aratus, the Poet and Astronomer.

## SECOND GRÆCO-ROMAN ROOM.

On either side of this room is a semicircular recess, in which are placed the two following beautiful statues:—



Statue of Venus, or rather of Dione, the mother of the Goddess of Beauty, naked to the waist, and covered with drapery thence downwards. This figure it is said, was declared by Canova, to be the finest sculptured model of female beauty, he had seen in England.

Statue of a Discobolus, or Quoit player, in the attitude of throwing the *discus*, or quoit, of Pentelic marble, supposed to be a copy of the celebrated bronze statue of Myron.



### THIRD GRÆCO-ROMAN SALOON.

[This Room contains the remainder of the mythological series, consisting of the representations of divinities of inferior rank to the Olympian cycle, demigods, heroes, and personages associated with religion, poetry, or mysticism, in the Greek and Roman creed. The description commences from the north-west door, leading to the Lycian Saloon.]

Terminal statue of an Hermaphrodite, feeding a bird with grapes. The term hermaphrodite, is comprised of two words, *Hermes*, Mercury, *Aphrodite*, Venus.

Bust of Atys, the favourite of Cybele, worshipped especially in Phrygia, in the cap commonly known as the "Phrygian."

Small statue of Actæon, defending himself from his two dogs Melampus and Ichobates, at the moment when his transformation is commencing. The horns of the stag are represented sprouting from his head.

Small terminal statue of the Phœnician goddess Venus Architis, the Assyrian Venus mourning for Adonis.

Small bas-relief; four men engaged in cooking.

Mithraic group, representing a man in Phrygian attire sacrificing a





Statue of a youth, probably a priest, or attendant of Mithras, the Persian deity of the sun, (wrongly restored as Paris).



Bas-relief; a heroic procession.

Small mithraic group. The Persian Mithras (the sun), slaying a bull, with a dedicatory inscription.

Male bust, of heroic type, undraped.

Bust of a youth, probably Adonis, or Atys.

Bas-relief representing the Apotheosis of Homer. At the top appears Jupiter, seated on a rock, probably intended for Mount Olympus; below him are the Nine Muses, and Apollo Musagetes; and at the bottom the Poet is represented seated in state before a group of figures, denoting votaries about to offer sacrifice and pay other honours to the new deity.

Fragment of an alto relievo.

Bust of an Homeric Hero, probably Menelaus.

Bas-relief; the Centaur Nessus, carrying off Dejanira.

Small statue of a Muse, seated on a rock, on which she also rests a lyre held with her left hand. The Greek epithet signifying Harmony or the giver of harmony is inscribed on the plinth.

Head of a Muse.

Beautiful statue of Thalia, the Pastoral and Comic Muse, crowned with a chaplet of Ivy, the usual reward of poetic merit. The right hand holds the pedom or pastoral staff, the crook of which rests upon the hip. It was the province of Thalia to preside over the delineations of men and manners.

Head of a Muse crowned with laurel.

Bas-relief; two youthful horsemen, perhaps Castor and Pollux, the twin sons of Jupiter and Leda.

Small statue of a Muse, seated upon a rock, and playing on a lyre.

Female bust, commonly known as Dione, the Titan, mother of Venus.

Head, believed to be that of a wounded Amazon.

Mutilated statue of Hymen, on the head is a wreath of flowers.

Bust of a young and beautiful woman, commonly called Clytie; gracefully terminated by the flower of the Nymphaean lotus, on which it appears to rest.

Bas-relief; Castor, with a horse and dog.



Recumbent statue of Endymion, the favourite of Diana, sleeping on a rock. On his head is the petasus, tied under his chin. His right arm, uplifted, rests its hand upon his head, while the left hand is raised to the fibula by which his chlamya is fastened on the shoulder.

Statue of Cupid (*Eros*), bending his bow. An admirable work of art, supposed to be one of the many imitations of the celebrated marble of Praxitiles.



Small but very beautiful statue of Cupid-winged, bending his bow. A lion's skin hangs over the quiver, which serves as the support.

Small statue of Hercules (*Herakles*), seated upon a rock, on which is the lion's skin. His left hand holding the club, his right, which is extended holds the apples of the Hesperides.

Bas-relief; Hercules seizing by the horns the stag of Mount Mænalus, which according to the legend, had golden horns and brazen feet, and was celebrated for its extraordinary swiftness. It is said that Hercules was occupied for a whole year in the pursuit of this stag, and that at last he overcame it as it was crossing the river Ladon.

Recumbent statue of the infant Cupid in the character of Somnus, he sleeps upon a lion's skin, and beside him is the club of Hercules; two lizards are seen on the ground. His bow and quiver is behind him.

Small bust of Hercules, in advanced life.

Colossal bust of Hercules, the most celebrated of the demigods, or deified heroes of antiquity.

Colossal bust of Hercules, remarkable for the character of individuality in the features which resemble those of Philip of Macedon.

Bust of Hercules, younger than any of the preceding.

Terminal bust of the youthful Hercules, crowned with leaves of poplar, a tree which was sacred to him.

Female head, wearing a turreted crown, probably Cybele (*Rhea*).

Bas-relief; three rural nymphs standing between Jupiter and Pan.

Statue of a Nymph seated on the ground, resting after the fatigues of the chase; she is draped in the tunic, and beside her lies the bow.

Statue of a recumbent female, half draped; it has been restored as a water-nymph, with an urn overturned.

Unknown female head.

Statue of Libera, the female Bacchus, or perhaps the nymph Ariadne crowned with ivy leaves; in her right hand she bears a *thyrsus* in her left a bunch of grapes, and besides her is a small panther.

Bas-relief; an old Satyr seizing the robe of a Nymph.

Head of Bacchus (*Dionusos*), crowned with an ivy wreath.

Terminal head of the bearded or Indian Bacchus, wearing a diadem.

Statue of Bacchus as a boy, crowned with a wreath of ivy, and the body partly covered with the skin of a goat.

Head of effeminate type, bound with a diadem; formerly attributed to Apollo but more probably Bacchus.



Terminal statue of the bearded Bacchus, similar to the above.

Small statue of a naked beardless Satyr, with goat's ears and horns. The form of these statues are remarkably elegant and graceful, almost effeminate, and show more of that hard muscular appearance which usually characterises the Satyr.



Group of Bacchus and Ampelus, small life-size. Bacchus crowned with an ivy chaplet, and wearing only a leopard's skin, leans upon Ampelus, who is represented at the moment of transformation into a vine, offering his patron some grapes.

Small statue of a Satyr.

Terminal bust of the bearded Bacchus, wearing a diadem.

Unknown head, possibly Bacchus.

Terminal heads of Bacchus and Libera joined back to back.

Terminal statue of the bearded Bacchus, wearing a diadem.

Small statue of Pan, in his pastoral character, playing on a *tibia* or pipe.

Statue of a youthful Satyr.

Small statue of a beardless Satyr.

Head of a beardless Satyr, laughing.

Bust of a youthful Satyr.

Terminal statue of a Satyr.

Head of a Mænad, or Bacchante, the hair tied in fantastic knots.

Bas-relief of a Bacchic procession or dance; a Bacchante, loosely draped, and playing the tambourin, is followed by a Satyr, blowing a double pipe.

Statue of a Satyr, or Silenus, naked.

Fine statue of a Satyr, commonly known as the "Rondinini Faun;" entirely undraped and in a dancing attitude.

Bas-relief of Bacchus and his attendants visiting Icarus, king of Attica.

Small statue of a recumbent Pan, with goat's legs.

Small statue of Pan, of the usual grotesque type, holding a *pedum*.

Caryatid statue, heroic size, representing a female bearing on her head a *modius*.

Small statue of Fortune (*Tuche*), draped in a tunic and *peplus*; on her head a *modius*, in her right hand a rudder resting on a globe, in her left a *cornucopia* filled with corn and fruit of various kinds. The rudder resting on the globe, may be regarded as the symbol of the universal dominion of Fortune over the affairs of this world.

Bas-relief, probably an *ex voto*, symbolical of the rites of the god of Lampsacua; representing a terminus of that deity, with a *syrenæ* and *pedum* a funeral column, a stork (the symbol of pety) and three geese.

Head of heroic character.

The adjoining staircase leads to the GRÆCO-ROMAN BASEMENT ROOM.





GRÆCO-ROMAN BASEMENT ROOM.

[This apartment is appropriated to miscellaneous monuments of the Græco-Roman series, of subordinate rank to the ideal or historical sculptures; such as representations of animals, architectural or decorative fragments, and articles of actual use, religious or secular. They are arranged in classes, to illustrate their original application or employment.]

I. Vases, and Fragments of Vases. At the foot of the staircase is a large Vase, or *Tazza*, with handles terminating in swans necks. Notice, a fine oval vase, ornamented with Bacchanal figures.:

In the first window, a bowl used for libations; on the inner side is represented a Bacchante.

II. Labra, cisterns, or basins. Notice, a cistern of green basalt.

III. Candelabra, and fragments of Candelabra. Notice, a finely ornamented candelabrum; and the triangular base of a candelabrum.

IV. Animals. Notice, group of two greyhounds, life-size, seated and fondling each other; a Swan in red marble; a small Eagle; a head of a Goat; a bas-relief of a Cow suckling her calf, and drinking.

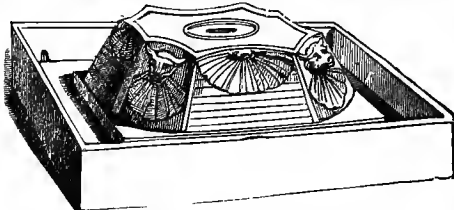
V. Votive Human Feet. Notice a colossal Foot, supposed to be from a statue of Apollo.

VI. Trapezaphora, or supports for tripod and other tables. Notice, a Trapezaphoron formed of a lion's head and leg.

VII. Semicircular sundial.



VIII. Domestic Fountains. *Notice*, a small Fountain in the form of a square basin, with an elevation in the centre, ornamented with sculptured shells and heads of animals; and a Fountain in the form of a shaft decorated with foliage.



IX. Masks. *Notice*, several specimens of Comic and Tragic masks; and a marble panel, revolving on a pivot, sculptured on both sides with Masks, and intended for a window or ventilator.

X. Sculptured Discs, originally suspended as architectural ornaments. Their subjects are chiefly Bacchic.

XI. Altars. On each side of the room are altars dedicated to various divinities, one being to *Fortuna Redux*, for the safe return from some expedition of the Emperor *Septimius Severus* and his family.

XII. Cippi, or low square columns, erected by the Romans for various purposes, chiefly monuments.

XIII. Marble-chair, used for the vapour bath.

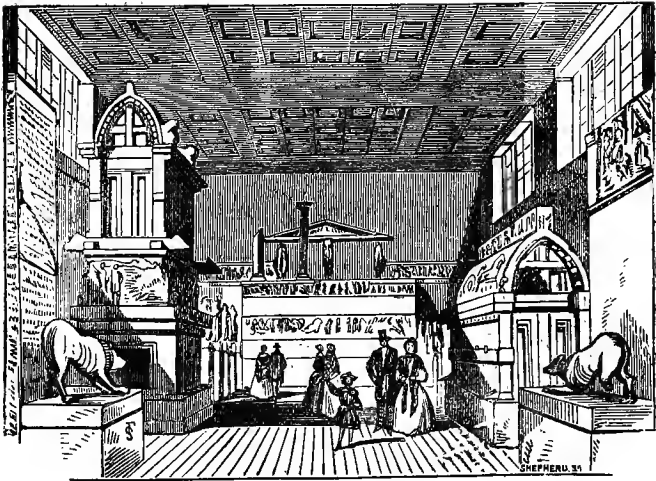


XIV. Architectural Fragments and Decorations. *Notice*, an ornamental Console, with a small figure of Victory; and on each side of this, a small group, representing Victory alighting on the back of a bull, which she is about to immolate, her hair and slight drapery still inflated with the breeze.

On the floor is placed, part of a mosaic Pavement, representing the head of Neptune.

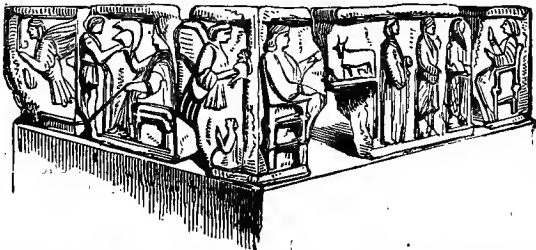
In the centre of the room, is a Model of the Coliseum at Rome; and in the sixth recess, a Model of the temple of Vesta, at Tivoli.

Returning to the head of the staircase the door on the left leads to the **LYCIAN GALLERY.**



## Lycian Room.

[These valuable Sculptures, scarcely inferior to those in the Elgin collection, were discovered in 1841, by that zealous classical archæologist, Sir C. Fellows, in or near Xanthus, the ancient capital of Lycia, one of the south-west provinces of Asia Minor, inhabited by a mixed population of an aboriginal race, called Solymi and Termilæ; and by the Greeks, who had colonised it at an early period before the epoch of the Trojan war: and under the direction of that gentleman they were removed from that country by two expeditions undertaken by her Majesty's government, in the years 1842—1846. They consist of sculptured remains, ranging in date from the subjugation of the country by the Persians, B. C. 545, to the period of the Byzantine Empire, and are probably three centuries older than those from the Parthenon at Athens. Of great intrinsic value as works of art, they are of greater importance in enlightening much that has hitherto been obscure with respect to Lycia.]



1. Bas-reliefs from the so-called Harpy tor, which stood on the Acropolis of Xanthus, close to the Theatre. The sculptures, as seen by the model placed near it, decorated the four sides of a rectangular solid shaft, about seventeen

feet high, weighing eighty tons, and supported a roof with a moulding, inclosing a chamber seven feet six inches square, entered by a small low door on the west side. This monument was never finished, the projection for raising the shaft still remaining, and the shaft having been polished only half-way up. Its base was shaken; probably by one of those earthquakes by which the country is known to have been visited, and two of the slabs on the western side thrown on the ground. The scene on the west side [*b.*] has been supposed to represent Hera or Juno seated, and holding a cup before the sacred cow of Io and Epaphus, Aphrodite, and the three Charities or Graces. On the east side, [*a.*] Tantalus bringing to Pandarus in Lycia the golden dog stolen from Crete. On the north side, [*c.*] at the corners, are two Harpies flying away with two of the daughters of Pandarus, having been sent for that purpose by Zeus, to avenge the theft and perjury of their father; a third daughter, Aedon, who was saved from destruction, is represented fallen on her knees and deploring the fate of her sisters. On this side also is a seated divinity, conjectured to be Zeus, or Pluto, under whose chair is an animal, either a bear or a boar; before him stands an armed man; they hold a helmet between them. On the south side, [*d.*] at the corners, are two Harpies bearing off two of the daughters of Pandarus. In the centre is a seated divinity, supposed to be Zeus; and a female offering a dove, perhaps Aphrodite.

2—8. Sculptured slabs, representing Satyrs; a lion devouring a deer, panther, dog, bull, and boar. These form a kind of frieze.

9—16. Narrow frieze of cocks and hens, executed in the same style.

17—21. Frieze: a procession of two chariots, with old men and youthful charioteers; a led horse, a horseman, five figures of priests and priestesses with wands and torches, an armed female and a youth standing at the side of a column and chair.

21. \*Fragment: apparently part of a chair.

22. Bas-relief; part of two draped females, wearing sandals.

23. Triangular fragment; a male and female figure seated, one on each side of an Ionic column, on the top of which is a Harpy.

24—27. Fragments; apparently gable-ends of a tomb with recesses, having on them the Sphinx, represented with the face of a female, the body of a lion, and the wings of a bird, as the daughter of the Chimæra, the indigenous monster of Lycia.

28—30. Draped torsos of three architectural figures, in diploid talaric tunics.

30a. Fragment; apparently of a similar figure.

31. Chest, or *soros*, found on the top of one of the *stèles*, or pillar tombs at Xanthus. At the end, in bas-relief, is a lion fondling its cubs; and on one side a man standing and stabbing with a sword a lion standing on its hind paws; at the other side, a man on horseback, followed by another on foot, and a hoplite holding a large Argolic buckler.

32. Fragment; apparently from the other end of the same or a similar sarcophagus; on it a lioness fondling two cubs, one of which she holds in her mouth.

33. Square block; from the sides of which issue the fore parts of two lions.

34—140. These sculptures and architectural members formed part of the building at Xanthus, of which a restored model, with a ground plan of the remains as they were found *in situ*, and a picture of the scene of the discovery, are placed in this room. The model, made under the direction of Sir C. Fellowes, exhibits an Ionic peristyle building, with fourteen columns running round a solid *cella*, and the statues in the intercolumniations, placed on a base, which stands upon two steps.



29.

The model, made under the direction of Sir C. Fellowes, exhibits an Ionic peristyle building, with fourteen columns running round a solid *cella*, and the statues in the intercolumniations, placed on a base, which stands upon two steps.

The object of this building has not yet been clearly ascertained; by some it has been considered as a trophy in memory of the conquest of Lycia by the Persians under Harpagus, in the 3rd year of the 58th Olympiad, B. C. 546, and probably erected about the 76th Olympiad, B. C. 476; by others the sculptures have been placed as late as the 83rd or even 96th Olympiad, B. C. 450—395. Another conjecture is that their subject represents the suppression, by the Persian satrap of Lycia, of the revolt of the Cilicians against the Persians, B. C. 387, Olympiad, 98, 2.

34—49. Sculptures of the broader frieze, supposed to have been placed round the base: they represent a series of contests of warriors, armed in the Grecian manner, with helmets, crests, and Argolic bucklers, *thoraces* and greaves; and others more lightly armed, some being only in tunics, or naked, and wearing only helmets against each other; horsemen, &c. On 39 and 46 are seen Asiatics, wearing the pointed cap called *cidaris*, and long tunics, fighting against Greeks. On 45 is a warrior, to whose shield is attached the object used as a protection for the legs against missiles.

50—68. The narrow frieze which ran round the upper part of the base.

50—53. The attack of the town and main gate of a city, supposed to be Xanthus: this gate is defended by a low flanking tower with windows; the besiegers have planted a scaling ladder, which two warriors are supposed to be holding on securely by ropes. Three hoplites, having taken off their sandals, are seen mounting the ladder; a fourth has already marched into the tower. The other troops, called on by their officers, advance rapidly to the attack.

55—59. A general combat between Greeks; some armed as hoplites, against others wearing long tunics.

60—61. A walled city, with its buildings, within which are tombs and temples, and the heads of the besieged looking over the battlements.

62. A Persian satrap or monarch seated; supposed to be Harpagus, attended by his guards and a slave holding over his head an umbrella,—the emblem of sovereignty,—receiving a deputation of two elders from the besieged city.

65—66. A sally from the town; the garrison appear on the walls, while the women throw up their arms shrieking in despair.

67. The retreat of the defeated Lycians into the city.

69. Capping stones of the east front of the base.

70—74. Columns and portions of columns from the peristyle.

75—84. Statues which were placed in the intercolumniations: they represent females, having at their feet marine emblems, such as a dolphin, crab, eel, and the sea-bird halcyon; and passing through the air rapidly, as we see by the action of the drapery. These figures are supposed to have reference to the arrival of Latona, with her children, Artemis and Apollo, at Xanthus, or to the naval victory over Evagoras.

85—91. Fragments of similar figures.



76.



81.

92—94. Capitals of the two pilasters of the east front of the building, with capitals of leaves and fleurons.



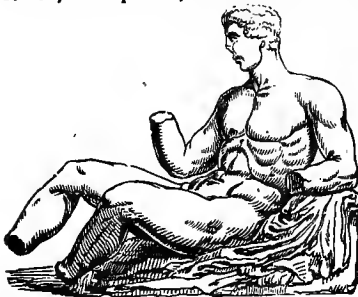
## FIRST ELGIN ROOM.

[The splendid sculptures in this and the succeeding room, were taken in 1804, from temples at Athens, by the Earl of Elgin, then our Ambassador to Turkey, and were purchased by Parliament for £35,000. They comprise the chief sculptured ornaments from the Parthenon (a peripteral Doric temple sacred to Minerva), built in the time of PERICLES (B.C. 450), from the plans of Ictinus, and under the direction of PHIDIAS, the greatest sculptor of ancient times; as well as remains from the Erechtheum (joint temple of Neptune and Minerva) and other buildings of the citadel of ancient Athens.]

On the West side of the room, are the magnificent sculptures belonging to the Eastern pediment of the Parthenon, or temple of Minerva, at Athens, and represented, when perfect, the miraculous birth of Minerva from the head of Jupiter.

Upper part of the figure of Hyperion, or Helios, the barbinger of the Sun, rising out of the sea; his arms stretched forward, in the act of holding the reigns of his coursers.

Head of two of the horses belonging to the car of Hyperion, or Helios, just emerging from the waves, and seem as if impatient to run their course.



**THESEUS; (or Hercules),** half reclined on a rock, with a lion's skin. Remarkable for the easy grace of the attitude, and for the combination of strength and suppleness in the form.

Colossal group of two goodesses, **CARES and PROSERPINE;** the latter is leaning on her mother's shoulder. The attitude and beauty of proportion in these figures are no less admirable than the arrangement of the drapery.



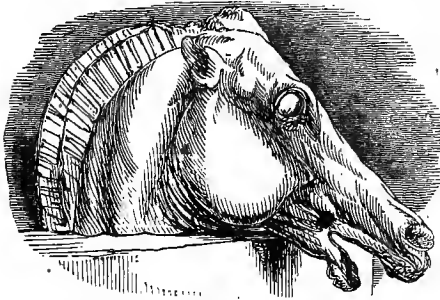
Statue of Iris, one of the daughters of Oceanus and the messenger of the celestial deities, hastening with the news of Minerva's birth.

Torso of Victory.

Colossal group of the Three Fates or Destinies. The grace of the attitudes and disposition of the draperies, are equally deserving of admiration. The neck and wrists exhibit traces of ornament.



Head of one of the horses that belonged to the chariot of the Goddess Nox,



or the Night, which was represented plunging into the ocean on the right angle of the east pediment. It is of the finest possible workmanship, and the surface has been very little injured.

On the opposite side of the room, are the remains of the western pediment, in which was represented the contest between Minerva and Neptune for the honour of naming the city of Athens.

Recumbent statue of the river-god, Illyssus, a small stream that ran south of the plain of Athens. The whole effect of this figure is admirable. It combines ideal beauty with the truth of nature; and even anatomically speaking, the muscles are allowed to be invariably true to the attitude.

Cast of the mutilated group Hercules and Hebe.

Male torso, supposed to represent Cecrops, the founder of Athens.

Upper part of the head, and fragment of the breast of Minerva.

Upper part of the torso of Neptune.

Draped female torso supposed to be Amphitrite.



The other sculptures in this room are from various localities in Athens and Attica, and belong to different periods.

At the south end, is a cast from a bas-relief, representing Minerva in her chariot. On each side of this is a small votive tablet, and below, a fragment of a draped female statue, and a cast of a male torso; on the other side of the doorway, is a large bas-relief found in the theatre of Bacchus at Athens, representing Bacchus between a Bacchante and two Sileni. Below this is a bas-relief of a quadriga, or four-horsed chariot; and in front, a marble Sundial, from Athens.

At the north end of the room, attached to the wall, are some sculptures from the Temple of Wingless Victory at Athens. This building, nearly contemporary with the Parthenon, was probably designed to commemorate some victories of the Athenians, both over the Persians and over rival Greek states. It was of Ionic architecture, and stood near the Propylæa of the Acropolis.

On the east side of the doorway, is an undraped life-size statue of a youth, probably Cupid, of the finest workmanship. On the table adjoining is a cast from a mutilated female head of very fine style; a trophy, or stand of armour, found at Marathon; a mutilated colossal head of Nemeses, from her temple at Rhamnus; two or three small statues; and in the lower compartment, various fragments of the pedimental figures of the Parthenon. In the north-east angle is a female statue, found in the temple of Themis, at Rhamnus.

On the west side, the lower portion of a draped female figure.

Against the western wall it is intended to arrange the Greek inscriptions.

## SECOND ELGIN ROOM.

[In this room are placed two models of the Parthenon, made by Mr. R. C. Lucas, one of which represents the building as it is believed to have been in its original state, the other as it appeared in A. D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when a shell, falling into the middle of the temple, exploded a powder-magazine established there by the Turks, and laid the adjoining portion in ruins.

It will be seen from the models that the cella, or inclosed building within the colonnade, was decorated externally with a continuous frieze in low relief, while the entablature surmounting the colonnade had a frieze formed of metopes alternating with triglyphs, each metope containing a sculptured group in high relief.

1—16 Metopes representing the battle of the Centaurs and Athenians, who under Theseus joined the Lapithæ (a people of Thessaly) in this contest. In some of the sculptures the Centaurs are victorious, in others the Athenians have the advantage, while in others again the victory seems doubtful.

In No. 14, a Centaur is pressing to the ground an Athenian, in a half-kneeling position, with his right arm thrust against the body of his antagonist, as if stabbing him on the left side.

The sculptures (17—90) composing the exterior frieze of the cella of the Parthenon, within the colonnades, and continued entirely round the temple, represent in very low relief the sacred procession which took place at the grand Panathenæa, a festival celebrated every fifth year at Athens, in honour of



Minerva, the patroness of the city. The bas-reliefs composing this frieze are arranged in the order in which they were originally placed in the Parthenon.

The bas-reliefs of the frieze on the principal or east front of the temple, commence on the right hand of the entrance to the Hellenic-room, followed by those of the north, west, and south fronts.

17—24 Frieze of the east front. On two of the slabs are divinities and deified heroes, seated; Castor and Pollux, Ceres and Triptolemus, Jupiter and Juno, Æsculapius and Hygeia. On the right and left are trains of females, (Canephora) heading the procession with votive gifts, and among them officers (hierophants), directing the order of advance.

25—46 Portion of the frieze on the north side. No. 25 is a fragment representing two of the Metæci, or foreigners, who were allowed to take part in the procession. No. 26, represents a youth, victor in a chariot race, receiving the crown as the reward of his success. Nos. 32—46, present a line of cavaliers, in great diversity of costume and action, some with no clothing but the chlamys or cloak, others variously accoutred; most of them riding in groups, others preparing to mount their steeds; the whole executed with consummate elegance and spirit.

47—61 Continuation of the groups of horsemen, which ornamented the western end of the edifice.

62—90 Frieze on the south side, representing a procession of charioteers,



horsemen, men on foot leading victims, &c.; and very similar, in its general character to the frieze on the opposite or north side.

At the south side of the room above the frieze (26) are casts of the metope at the left angle of the western facade of the Parthenon, representing a horseman, and (33) of the metope of the right angle of the north side, representing a female, probably a divinity, seated on a rock and another standing before her. Between them (27—31) are casts of the portions recently discovered.

At the North end of the room is one of the Caryatides, and, by its side, the column which originally stood at the northern angle of the eastern portico of the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century before Christ, and dedicated jointly to Minerva Polias, and Pandrosus, daughter of Cecrops.

Facing the Eastern door is a colossal draped statue of Bacchus, seated, which formerly surmounted the choragic monument of Thrasylus, at Athens, erected B.C. 320.

Attached to the eastern wall are casts of the bas-reliefs which decorated the frieze of the choragic monument of Lysicrates, erected B.C. 334. They represent Bacchus punishing the Tyrrhenian pirates.

Near these are placed some solid sepulchral Urns, with figures in bas-relief.



The door on the East side leads into the HELLENIC ROOM.

## Phigalian Saloon.

[The beautiful marbles in this apartment were found by Mr. Cockerell in the ruins of a temple of Apollo, on a hill near Phigalia, in Arcadia, and were purchased, in 1814, at Zante. This temple was built by the same architect as the Parthenon, at Athens, and the sculptures bear the same marks of spirited, masterly execution. In this room, also, are fine figures (arranged above the last mentioned) from the temple of Jupiter Panhellenius, in Aegina.]

1—23 Bas-reliefs, composing the frieze in the interior of the cella, or principal apartment of the Temple of Apollo Epicurius, (or the Deliverer) on Mount Cotyllum, near the ancient town of Phigalia in Arcadia.

1—11 The battle between the Centaurs and the Lapithæ.



12—23 The contests between the Athenians and the Amazons.



24 Part of the capital of a Doric column, belonging to the peristyle of columns on the outside of the temple.

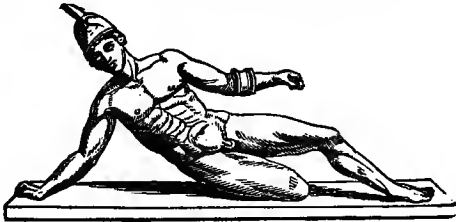
25 Part of an Ionic capital, which belonged to one of the columns decorated the cella, or interior apartment of the temple.

26, 27 Fragments of tiles forming the upper part of the ornamental borders of pediments.

28—38 Fragments of Metopes, found in the porticus.

39, 40 Small tiles, used for covering the joints of the larger tiles, the ornament in front surmounted the cornice.

At the sides of the SALOON, over the Parthenon frieze are two pediments, of precisely the same form and dimensions as those which decorated the eastern and western ends of the Temple of Jupiter Panhellenius, in the island of Ægina. The style of these sculptures presents a kind of medium between the dull and formal manner of the Egyptians, and the animation, grace, and grandeur, of the finest remains of Grecian art.



The pediment at the north side of the room is taken from the western end of the temple; it contains ten figures, and it is supposed that there was originally one more, who was stooping down to assist the fallen warrior, who is wounded, at the feet of Minerva. The subject is supposed to be the contest between the Greeks and Trojans for the body of Patroclus. Ajax, assisted by Teucer and Diomed, endeavouring to recover the body, Hector, Paris, and Æneas to seize it.

Of the figures in the other pediment only five now remain, the sculptures of which are of a much higher character than those of the western. From the few figures still spared to us, the subject of this picture seems to have been similar to that of the other pediment.

At the ends of the room are casts of the metopes of the old temple at Selinus, which are considered some of the earliest specimens of Greek art; they represent—

1 Hercules and the Cercopes, or two thieves of Ephesus

6 Perseus, assisted by Pallas Athene, killing the Gorgon Medusa out of whom leaps Pegasus.

3 A figure in a biga attended by two others on horseback.

4 A female divinity who has killed one of the giants.

Around the sides of the Room are temporarily placed, eleven bas-reliefs, formerly part of the celebrated mausoleum at Halicarnassus, a tomb erected in honour of Mausolus, King of Caria, by his wife Artemis, in the 4th year of the 106th Olympiad, *b.c.* 353. The subject of the frieze is the battle of the Greeks and Amazons, and Hercules appears among the combatants.

In the middle of the Room is placed:—

1 Bronze statue, (size of life) representing Eros Apteros: eyes inlaid with silver, and nipples with copper.

2 Statue of Apollo, of very early Greek work.

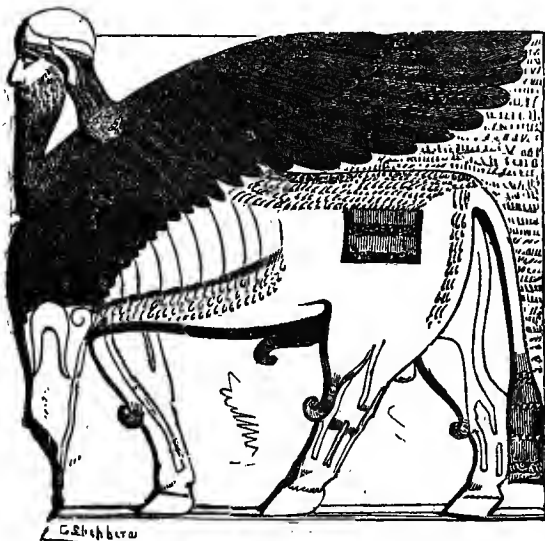
Several other sculptures and inscriptions, all from different parts of Greece and the Greek colonies, are deposited round the sides of the Room against the pilasters; but being as yet unarranged, and likely to be removed, they are not here particularly described.

The East side of this Room opens into the ASSYRIAN GALLERY

## NIMROUD CENTRAL SALOON.

[There is perhaps no portion of the treasures of this truly national establishment of such important interest as the sculptures in the Assyrian Galleries. These marbles, whether we consider them as works of art, as engraved histories, or as corroborations of the truth of scripture, are every way remarkable. The first feeling is that of astonishment at their wonderful state of preservation,—many of them appearing as clear and sharp as if they had only just come from the studio of the sculptor. The perfection of the forms—not only as displayed in the delineation of the human figure, but in the various groups of animals—next forces itself on the attention. There is also a distinctly marked difference between the style of those early times and every other school of art: to the peculiarity of the development of the anatomical forms we would particularly direct attention. It is also singular that the supposed oldest of these marbles is equal, if not superior, in spirit of design and execution, to the more modern. When first discovered, the appearance of rich colours was distinctly visible, on several of the slabs; it however, perished (with but slight exceptions) on exposure to the atmosphere.

In this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud, (believed to be the ancient Calah of Scripture), on the left bank of the Tigris, about twenty-five miles south of Mosul; with which have recently been placed one or two sculptures since obtained by Mr. Bessam from the same locality. The walls of the palace of Nimroud, from which these works were taken, are of burnt brick or clay, incrustated with slabs of marble (gypsum), eight inches thick, and seven feet wide; the slabs were firmly united together by plugs of brass or wood, as well as wedge-shaped cramps, like those common in the buildings of ancient Egypt. The decorations of these palaces seem to have been arranged in horizontal compartments, alternately filled with sculpture, and with the cuneiform character of the country, so that each wall presented a record of the valour and achievements of Sardanapalus, both in war and in the chase, written in the vernacular of Nineveh, and in the universal language.]



- 1 Colossal winged man-headed Bull, from the portal of a door of a chamber at Nimroud. In delicacy of execution one of the finest specimens of Assyrian art.  
 2 Colossal winged man-headed Lion, from the portal of a door of a chamber at Nimroud. Admirably designed and very carefully executed.  
 3, 4 Winged figures offering flowers.  
 5, 6 Winged figures, with offerings,

## CENTRAL EDIFICE

[The bas-reliefs on the western side of the room, were discovered by M<sup>r</sup>. Layard, in the ruins of the Central edifice at Nimroud, and are supposed to be intermediate in date between the ruins of the South western edifice, and those of the great edifice at the North west quarter of the mound.]



1 Flight of an Arab mounted on a dromedary, pursued by two Assyrian horsemen.

2 Head of a man-headed Bull, in bas-relief, with double horns, and a richly decorated tiara.

3 Royal Attendant with captives.

4 A man driving before him a flock of sheep and goats.

5 Evacuation of a captured city: two eunuchs standing near the gates, are writing down the amount of spoil of sheep and cattle; cars drawn by oxen, containing women, are leaving the city; near the gates are two battering-rams.

6 Head and Foot of a winged man-headed Bull, from the North West edifice.



7 Small full-length statue of Sardanapalus I., attired as a high priest, in his sacrificial robe. In his right hand he holds an instrument resembling a sickle, and his left arm partly concealed by an outer robe.

8 Tiglath-Pileser II. and attendant.

9 Spirited group of four Dromedaries, with a female.

10 Siege of a city with a battering-ram and moveable tower.

11, 12 Siege of a city.





## SOUTH WESTERN EDIFICE.

[This group consists of sculptures discovered in the South-western edifice of the great mound which is believed to have been constructed by Essarhaddon, the son and successor of Sennacherib, towards the beginning of the seventh century a. c., with materials obtained, in a great measure, from the spoliation of the palaces erected in other [parts of Nimroud by the earlier Assyrian dynasty.]



IN THE CENTER OF THE ROOM.

An obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform inscriptions, which appear, from the interpretation of Sir Henry Rawlinson and Dr. Hincks, to contain a complete record of the reign of Silima Rish, who succeeded his father, Sardanapalus the Great, about B.C. 932. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom are Jehu "of the house of Omri," the Israelitish king, and Hazael, the contemporary king of Syria.

Against the two central pilasters stand two statues, each representing the God Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud at the order of Phulukh II. (Pul), who reigned about a.c. 770, and of his wife Sammuramit, supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers.

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples. The head though to a certain extent conventional in form, is designed with vigour. The limbs convey the idea of strength and power, the veins and muscles are accurately portrayed, and the outline is not deficient in grace and truth.

- 1 Head from a statue.
- 2 Assyrian horsemen pursuing an enemy.
- 3 The siege of a city.
- 4 Horsemen pursuing an enemy.
- 5 Evacuation of a captured city.
- 6 Triumphant procession of a King.
- 7 Colossal head of a winged man-headed Bull.



## KOUYUNJIK GALLERY.

[The collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive edifice at Kouyunjik, which appears from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who is supposed to have commenced his reign about B.C. 721. It was subsequently occupied by his grandson Sardanapalus III., (Ashurbanipal), who reigned towards the middle of the seventh century B.C., the supposed era of the destruction of Nineveh. Monuments of both these kings are included in the collection.]

1 Sennacherib, standing in the conventional attitude of worship, with sacred or symbolical objects above him—cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyvont, in Syria.

2 Armed Galley with a beak, propelled by two banks of rowers.

3 Combat by a river side.

3\* Fragment of a colossal Human-head.

4—8 Battle in a Marsh, with reception and registration of Prisoners and Spoil.

9 Slingers discharging stones.

10 Archers behind screens.

11, 12 Warriors leading horses.

13 Part of a mutilated procession.

14 Procession of Led Horses.

15—17 Return from a Battle. Procession of Prisoners with collection and registration of Spoil.

18, 19 Part of a Military Procession.

20—22 Soldiers advancing to the Siege of a Fortified City.

23—26 Siege of a fortified city planted on a dome-shaped hill.

27—29 Triumph of the Besiegers. Warriors receiving the Prisoners and Spoil after the reduction of a City.

30 Archers and Slingers.

31 Horseman in Flight.

32 Horseman in Pursuit.

33 Man with Staff and Spear.

35—40 Horses led by Grooms; designed with much freedom and truth.

41—43 Servitors bearing food for a banquet. One bears in each hand a rod with two rows of dried figs, which are to this day used as food by the Arabs. The other attendants carry wine skins, birds, pomegranates, and other fruit.

44 A monumental tablet.

45—47 Army of Sardanapalus III. in Battle with the Susians.

48—50 Triumph of Sardanapalus III. over the Susians.

51, 52 Sennacherib superintending the movement of a Colossal man-headed bull, and the construction of a mound.

53 Slaves constructing a mound.

54 Slaves dragging a colossal figure.

55 Movement of a colossal bull.

56 Sennacherib superintending the movement of a colossal figure.

57—59 Siege of a City on a river, and reception by Sennacherib of Prisoners, with cattle, and other Spoil.

60 Lion Headed Man with Dagger.

In the centre of the room are two obelisks of white calcareous stone, executed for Sardanapalus the Great, an Assyrian King who reigned about two centuries before Sennacherib. It is covered with small bas-reliefs representing the various exploits of the monarch.

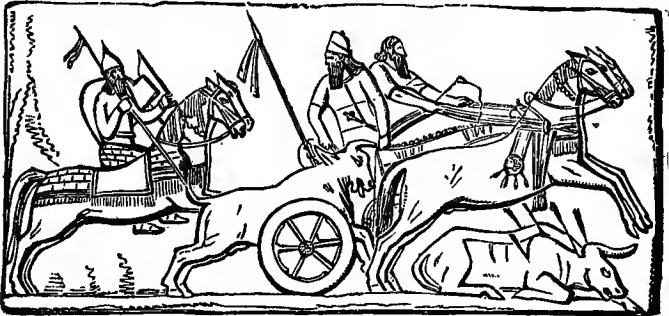
Returning through the Central Saloon, the South door leads into the NIMROUD GALLERY.

NIMROUD SIDE GALLERY.

[The bas-reliefs in this room, consist of the sculptured remains found by Mr. Layard in the North-Western, or most ancient edifice there discovered, and a few from the small adjacent temple of the God of War. They belong altogether to the period of Sardanapalus the Great, the earliest Assyrian monarch of whom any large monuments have been procured, and who is believed to have reigned about B.C. 930—903.]

1 Four Winged figure with Mace.

2 King and Winged figures with Mystic offerings beside a sacred tree. Well designed and delicately carved; the ornaments on the dresses and arms of the figures are elegant and elaborate.



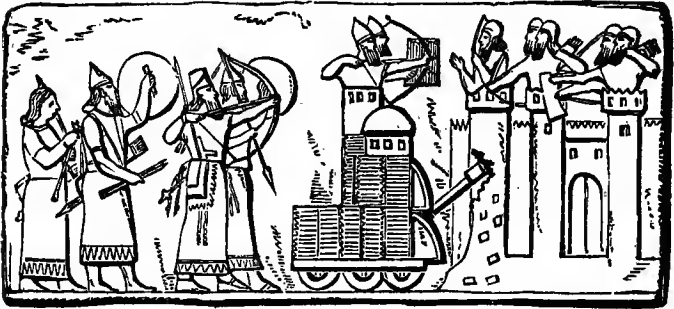
2a King hunting the wild-bull. The King, in his chariot, having wounded a bull, seizes him by the horns, and inflicts a deadly wound.

2b Return from the Bull Hunt. Behind the King is an eunuch.

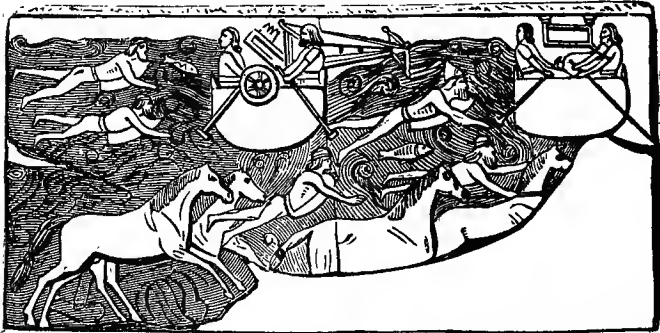


4a King hunting the Lion. The King in his chariot aims a deadly arrow at the monster, whose tail is admirably indicative of rage and fury; two attendants prepare to dispatch the animal with daggers from behind. From the knowledge of art displayed in the treatment and composition, the correct and effective delineation of the men and animals, the spirit of the grouping, and its extraordinary preservation, it is probably one of the finest specimens of Assyrian art in existence.

4b Return from the Lion Hunt. Five figures are before the King.



5a King besieging a city, with a battering-ram and moveable tower.  
5b, 6b Sardanapalua I., receiving Prisoners and Spoil.



6a Fugitives swimming across a mountain torrent to a stronghold on its banks.  
7a, 8a, 9a, 10a The King and his army in battle with an enemy.



7b, 8b, 9b Sardanapalua I., and his army crossing a river.



10b, 11b, 12b Capitulation of a city and reception of prisoners and spoils of war by Sardanapalus I. "I give him charge to take the spoil, and to take the prey, and to tread them down like the mire of the street."—*Isaiah*, c. 10.



11a, 12a, 13a Triumphant return of the King from battle to the camp. On one of the slabs is the interior of a castle or pavilion, in which are persons



engaged in domestic employments; adjoining the building is a groom, currying a horse, and three others feeding from a trough.



13b, 14b, 15b Siege of a city by Sardanapalus I.

16a Sardanapalus I., traversing a mountain country.

16b Horsemen flying before the Assyrians.

17 Colossal winged figure, holding on his right arm a stag, and in his upraised left-hand a branch bearing five flowers erect. Notice, the finished execution and high preservation of this sculpture.

18 Colossal winged figure, having a chaplet of flowers or rosettes upon his head, carrying an Ibex on his left arm; and holding an ear of bearded wheat in his right-hand. Notice, the variety and elegance of the ornaments on the robes, furnishing not only beautiful designs, but likewise important illustrations of the mythology of the Assyrians.

19 Foreigners bringing tribute.

20 Sardanapalus I.; his right-hand supported by a staff, and his left resting on the hilt of his sword. The whole figure is in perfect preservation, and is wonderfully finished. The ornaments upon the drapery are most elaborately carved, and the workmanship of the whole figure is admirable.



The colossal figures on this and the following slabs, are especially deserving of notice, from the singular delicacy of manipulation displayed by the aculptor, and from the emblems and animals suggestive of the nature of the worship and sacrifices of the "Kingdom of the idols, whose graven images did excel them of Jerusalem and of Samaria."

*Isaiah, c. x. v. 10.*

21—23 Sardanapalus I., enthroned between attendants and winged figures with mystic offerings.

24 Sardanapalus I., and Winged figures with offerings.

25 Winged figures, with offerings, and royal attendants.

26 Sardanapalus I., with his attendant cup-bearer. The animal's head at the end of the handle of the fly-flap is beautifully finished.

27 Colossal figure of a priest offering flowers. Remarkable for the careful finish of the aculpture and elaborate nature of the ornaments.

28, 29 Colossal four-winged human-headed figure of a good deity, having a long sword suspended from his shoulders by an embossed belt, and grasping in each hand an object resembling the thunderbolt of the Greek Jove, which he is in the attitude of hurling against a demon who is turning towards him.

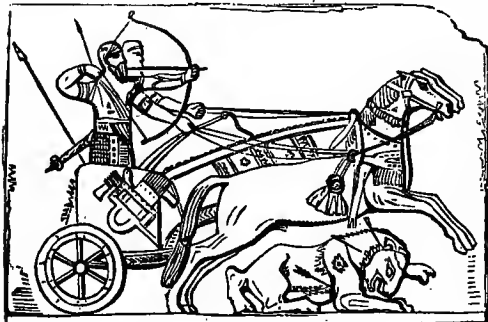


30 Colossal figure of the fish Deity, with offerings.

31 Small winged figure offering flowers.

32 Colossal figure of a priest, offering a branch with three flowers.

33, 34 Colossal eagle-headed Deities, (Niaroch), with wings extended holding in the left-hand a basket, and presenting with the right-hand a pine cone. The pine cone in the hand of the god and upon his robe are emblematic of strength and pride; for the Assyrians and other nations as well as great



king, are constantly likened to cedars, to figure out their high station, glory and protection of others.

35 Colossal four-winged female, offering a garland.

These Assyrian sculptures are extremely valuable, as embodying the characteristics of the Semitic race as expressed by themselves; delighting in ornament, wearing

ear-rings and bracelets, fringed and embroidered robes, long beards, and flowing hair. The Hametic race, on the contrary, as shown in the sculpture of Egypt, have short beards—no ear-rings—short robes—and generally naked bodies. The Japhetic race, exhibited in the Greek sculpture, show less abundance of ornament.

36 Warrior hunting the Lion. Remarkable for the great elegance of the ornaments and the spiritedness of the design.

36<sup>a</sup> Cast of a Cuneiform Inscription.

37<sup>a</sup> Winged figures kneeling before a sacred tree.

37<sup>b</sup> Winged females offering necklaces before a sacred tree.

38<sup>b</sup> Eagle-headed Deities, with mystic offerings, beside the sacred tree.

39, 40 Sardanapalus I., between eagle-headed Deities with mystic offerings, beside a sacred tree.

41 A winged figura, with offerings.



At the North-west angle of the Nimroud Gallery is a door leading into

### THE ASSYRIAN SIDE-ROOM.

The principal subjects in this room, which is at present in course of arrangement, are:—

A four-sided and arch-headed *stèle*, of limestone, having in front a bas-relief of a king, determined by the inscription at the back and on the sides as Shamasphal, the father of the Biblical Pul.

Three earthenware coffins, covered with blue vitreous glaze, and having small figures in low relief. They were found by Mr. Loftus at Warka, in a mound, formed almost entirely of similar remains, but are not, perhaps, older than the time of the Parthian Empire.

Descending the staircase, and turning to the left, we enter

### THE ASSYRIAN BASEMENT-ROOM.

#### KOUYUNJIK COLLECTION.

[The sculptures in this room belong to the time of Sardanapalus III., (Ashurbanipal), the grandson of Sennacherib, B.C. 700, and were discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. H. Rassam, and the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik.]

- 1—32 Monuments of Sennacherib. Eighth or seventh century a.c.  
 1—8 Assyrians collecting prisoners, trophies, and spoil, and scribes making notes.  
 9 Assyrian Guard.  
 10, 11 Assyrian Archers.  
 12 Assyrian Musicians.  
 13 Royal Attendants with maces.  
 14 Assyrian Musicians.  
 15 Assyrians Warriors.  
 16 Arches and Horsemen in a wood.  
 17, 18 Mythological or Sacerdotal figures engaged in religious rites. Human figures with lions heads and eagles legs.  
 19, 20 Assyrians collecting prisoners and trophies.  
 21, 22 Assyrians assaulting the walls of Lachish.  
 23—26 Assyrians capturing Lachish, carrying off spoil and torturing prisoners.  
 27—29 Sennacherib on his throne receiving prisoners from Lachish.  
 30—32 Chariot and Horsemen with Fortified Camp.  
 33—124 Monuments of Sardanapalus (Ashurbanipal) III. Seventh century B.C.  
 33—53 Sardanapalus III., hunting Lions. A large arena appears to have been formed, of which the boundaries are guarded by spearmen, to prevent the escape of the animals. The lions are let loose from cages, and assailed with arrows by the King, and by horsemen in various directions; one or two in different groups, attack the royal chariot, and are despatched with knives and spears; the fury of the wounded, and agony of the dying beasts are delineated with admirable spirit, though with occasional inaccuracy of anatomical detail; four dogs, restrained by their keeper from encountering a wounded lion, are masterpieces of expression.  
 54—57 Sardanapalus III., taking a city in Susiana, and receiving prisoners and spoil.  
 58—62 Sardanapalus III., receiving prisoners and spoil from a captured city.



63—67 Royal attendants returning from the chase, bearing on their shoulders dead lions. The figures are well designed though less highly finished than usual.

68—74 Royal attendants going to the chase, carrying nets for large animals.

75 Royal attendants with a Lion,

76, 77 Lion and Lioness in a garden.

78 Keepers with hunting dogs.

79 Mythological or Sacerdotal figures.

80, 81 Figures supposed to be Mythological or Sacerdotal.

82 Mythological or Sacerdotal figures; one of which is a leonine centaur.

83, 84 Warriors in Foreign costume.

85, 86 Assyrians pursuing an enemy.

87 Assyrians capturing and burning a camp.

88 Assyrians storming a city and taking Negro prisoners.

89, 90 Sardanapalus III., receiving prisoners and spoil from a captured city.

91—94 Foreign army passing an Assyrian city, containing temples, viaducts &c. These bas-reliefs have highly interesting representations of architecture, military and civil; including a large fortress, with an inner building, decorated with columns resting on the backs of lions and winged bulls; a temple with pilasters and columns, whose capitals resemble the Greek Ionic; in front of this temple, on a terrace, an arched monument and altar precisely similar to those of Sardanapalus in the Assyrian Transept; and a bridge or viaduct resting on piers, with openings resembling in form, though not in execution, the Gothic pointed arch.

95 Execution of the King of Susiana.

96 Royal attendants bringing offerings.

97 Fragment of a pavement-slab.

98 Supposed Sacerdotal figures.

99—100 Fragments of Pavement-slabs.

101, 102 Pavement slabs beautifully sculptured in low-relief, with floral and geometrical patterns.

103 Deer shooting within a netted enclosure.

104—106 Sportsmen with attendants shooting gazelles.

107—109 Hunting Lions and disposing of the carcasses.

110 Execution of captives.

111—113 Huntsmen and attendants killing wild asses.

114a.b Attendants with Saddle-horses.

114c Catching a wild ass in nooses.

115 Attendants with dead game.

116, 117 Archers stringing bows.

118a, 119a.b Sardanapalus III., shooting and taming lions. Remarkable for the beauty of the execution.

118, 119c Sardanapalus III., at an altar pouring a libation over four dead lions.

120a.b Assyrians destroying a city.

120c Prisoners feeding.

121 Sardanapalus III., and his Queen feasting in a garden, under a bower-vine.

122 Return from a lion hunt.

123 Priests and attendants.

124a.b Musicians and attendants.

124c Wild Boar in reeds.

On the floor is placed a Pavement from the palace of Sardanapalus III. Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the ASSYRIAN TRANSEPT.

## ASSYRIAN TRANSEPT.

The western compartment contains the remainder of the monuments of Sardanapalus the Great of which the principal part has been described in the Nimroud Gallery.]



1, 2 Colossal winged man-headed and triple-horned lions, from the portal of the door of a chamber, of the North-west Palace. "The first was like a lion and had eagle's wings."—*Daniel*, vii. 4. In the first style of Assyrian workmanship; the body and limbs are admirably portrayed, and the muscles and bones through strongly developed show a correct knowledge of the anatomy of the animal.

3 Royal monument and altar. Colossal figure of the King in high relief, carved on a solid block of limestone, into the shape of an arched frame. The monarch wears his sacrificial robes, and carries the sacred mace in his left-hand. Round his neck are hung the four sacred signs, the crescent, the star or sun, the trident, and the cross. His waist is encircled by the knotted cord, and in his girdle are three daggers. Above his head are the symbols of Assyrian worship, the winged globe, the crescent, the star, the trident, and the horned cap. On the sides and back is an invocation to the Assyrian Gods, and a chronicle of the King's conquests. In front is placed a triangular altar, supported on lion's feet, very much resembling in shape, the tripod of the Greeks.

## KHORSABAD COMPARTMENT.

[On the east side is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 747.]

Two colossal winged man-headed Bulls, form the portals of a door at Khorsabad; and beside these two colossal winged figures with offerings.



King and Chief in conference, with a Royal attendant.

Male head.

Heads of two Royal attendants.

Priests with Pomegranates.

Heads of three foreigners.

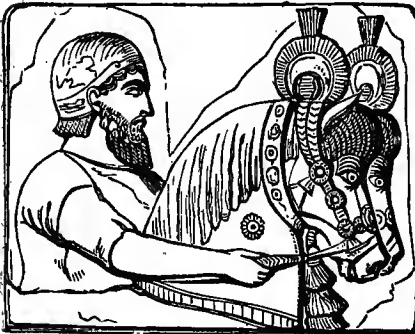
Heads of two Royal attendants.

Head of a Foreigner.

Heads of two Royal attendants.

Foreigner conducting two horses, richly caparisoned.

Sportsmen in a wood.



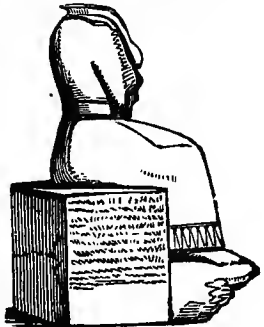
Heads of three chariot horses.

Fragment from a procession.

Assyrian Archers.

Tributary with wine-skin.

In the centre of the recess is a sitting headless statue, in basalt, from Kalah Sherghat, supposed to be the site of Ashur, the primitive capital of Assyria. The square stool, or block on which the figure sits, is covered on the three sides with suniform inscriptions. Although it has unfortunately suffered greatly from exposure, it is of considerable interest.



The North side of the Assyrian Transept, opens into the EGYPTIAN GALLERY

## Egyptian Saloon.

[The monuments in this room have been brought chiefly from Thebes (the present Carnak, Luxor, &c.) and Memphis, the capitals of Upper and Lower Egypt respectively; and they derive an increased interest from the fact, that the best ages of Egyptian art were between the times of Thothmes III. and Rameses II. (i. e. between the years B.C. 1495 and 1340) at least five centuries prior to the dawning of Grecian civilisation, and as early as the time of the Judges in Israel.]

- 1 Lion couchant, dedicated by Amenophis III. (Memnon.)
- 2 Mummy-shaped sarcophagus of Petenesi, a bard with hieroglyphics down the front; the face has been gilt.
- 3 Sarcophagus of Sa-atu, a scribe and priest of the temple of the acropolis of Memphis; covered with inscriptions and figures of various divinities who address the deceased.
- 4, 6. Colossal heads wearing the *teshr*,\* or possibly the *pschent*.
- 5 Granite group, the monarch Har-em-hebi (Horus) of the 18th dynasty, standing under the protection of Amen-ra.
- 7 Colossal ram's head from a Sphinx, emblem of the divinity Amen-ra, in his form as Chnumis.
- 8 Statue of the god Hapimouu, or the Nile, bearing an altar of libations, from which hang down water-fowl and plants.
- 9 Colossal fist from a Statue.
- 10 Large oblong sarcophagus of the monarch Har-nech-t-hebi (Amyrtæus), of the 28th dynasty. (B.C. 414.) The sun, attended by various divinities passing through the hours of the day, is represented on the exterior, while inside are various usual sepulchral deities.
- Under 10 is a sandstone altar, on which are two cows, emblems of the goddess Athor (Venus), walking among the papyrus and lotus plants.
- 11 and 13 Hawk-headed gryphons, or sphinx, the emblem of the divinity Munt-ra.
- 12 Monument from the ruins of Carnak; on each of the broad sides is the monarch Thothmes III., of the 18th dynasty, standing, and holding with one hand the deity Munt-ra, and with the other the goddess Athor (Venus).
- 14 Fractured colossus of the monarch Amenophis III.

\* The following is an explanation of the chief technical terms for articles of Egyptian dress:—

CLAYT.—Head-dress with long lappets pendent on the shoulders and neck; as in (21) Statue of Amenophis III.

GOM.—Sort of sceptre, terminating in the head of an animal called the *koucoupha*. See fresco painting (176).

AKK.—Semicircular collar or tippet worn round the neck. See (19) bust of Rameses III.

OTY.—Crown of Osiris and other deities, composed of a conical cap, flanked by two ostrich feathers, with a disk in front, placed on the horns of a goat.

PSCHENT.—Cap or crown worn by deities and kings, composed of the shaa and *teshr*,—commonly fringed by an *uraeus*, or curled snake, the symbol of royalty.

SHAA.—Conical cap, upper portion of the *pschent*, called also *ouobsh*, or white. See (61) statue of Menephtah II.

SHENT.—Short garment worn round the loins. See (21) statue of Amenophis III.

TASH.—The 'red' cap, (lower portion of the *pschent*), cylindrical, with tall inclined peak behind, and spiral ornament in front.

TOEN.—Royal *ankh* cup.

15 Colossal head of a king wearing the *pschent*, or crown, found with the arm (55), detached from a colossus lying in the sand in the Carnak quarter of Thebes; the features resemble those of Thothmes III.

16 Lower part of a colossal figure of the goddess Pasht, or Bubaatia (Diana), seated, bearing the names and titles of Amenophis III.

17 Mummy-shaped coffin of Sabaksi, Priest of Phtah.

18 Mummy-shaped coffin of Paneterhent a standard-bearer, on which are figures of Netpe, Nephthya, and Isia, with hieroglyphics.

19 FINE COLLOSSAL head of Rameses II. or III., Great (who lived B.C. 1355), wearing a cylindrical diadem of uræi, of fine execution; traces of colour still remain on this bust.

20 and 22 Intercolumnar Plinths covered with hieroglyphics. On one the monarch Psammeticus II. (B.C. 600), is represented kneeling and offering cakes of bread to a serpent, cow-headed, and another divinity, all seated on cubes. On the other, the name of Nectanebo, the last of the Pharaohs (B.C. 387).

21 Beautiful colossal statue of Amenophis III. (Memnon), monarch of the 18th dynasty; the same king who is represented by the vocal statue, seated on a throne.

23 Large sarcophagus of Hapimen, High officer of state; on the exterior are the four genii of the Amenti, Anubis, symbolic eyes of the sun, Isia, and Nephthya.

24 ROSETTA STONE—Decree in honour of Ptolemy V., in hieroglyphic, Enchorial and Greek characters, of the High Priests, when they were assembled at Memphis (B.C. 193), for the purpose of investing him with the royal prerogative. This stone, found near Rosetta, has been mainly instrumental in enabling Dr. Young, M. Champollion, and other scholars, to decypher the hieroglyphic characters.

25 Mutilated statue of an officer of state, kneeling on a square plinth.

26 Seti Menephtha II., monarch of the 19th dynasty, seated on a throne, holding a ram's head, placed on a small altar, by both hands on his knees.

27 Mutilated statue of Rameses III. (Sesostris), kneeling, and holding a shrine, on which is a scarabæus.

28 Circular bason, dedicated to Athor-Thoueris.

29 Ir-nefer, functionary, and his wife A-pu, seated on a throne.

30 Colossal head of a king, much mutilated.

31 Group of Atu, a sacerdotal functionary seated on a throne or chair by the side of Han-ur his sister, a priestess of Amen-ra; holding a nosegay of lotus flowers; between them, of smaller proportions, is his son Neferhebf, second priest of the monarch Amenophis III., of the 18th dynasty.

32 FINE SARCOFAGUS (with cover), bas-relief of the goddess Athor; in the interior is the sun and the heaven represented as a female, and at the bottom the goddess Athor.

33 Sarcophagus of a female named Anch, in the form of a mummy, originally intended to hold a male figure; on it are the four genii of the Amenti, and a prayer for the deceased.

34 Lion couchant, companion of (1).

35 Headless statue of a divinity or king, painted red.

36 An officer of state of the 18th dynasty, seated on a chair by the side of lady of his family

37 Statue of Pasht, lion-headed, seated on a throne, holding the emblem of life; in the front of the throne are the name and titles of Amenophis III., who is said to be beloved of this goddess.

38, 40 Statues of seated cynocephalus (Baboons); animals sacred to the gods Thoth and Chuns as the moon.

39 Painted sarcophagus in shape of a mummy.

41 Statue of Pasht (Bubastia), standing, and holding a lotus sceptre.

42 Lower part of a statue of Rameses III. (Sesostris), kneeling on a plinth, and holding an altar before him.

43 Statue of the Queen Mautemua, wife of Thothmes IV., and mother of Amenophis III. (Memnon), monarch of the 18th dynasty, seated on a throne, overshadowed by a vulture in a boat, whose prow terminates in the head of Athor.

Beneath, a casing-stone from the Great Pyramid at Gizeh.

44 Upper part of the statue of a king (Nectanebo).

45, 49, and 50 Statue of Pasht (Bubastia), standing, and holding a lotus sceptre.

46 Statue of Pi-aa, a sacred scribe, seated upon the ground, and resting his arms upon his knees, holding an ear of corn in his left hand, and in his right a symbol of life.

47 Sarcophagus in the shape of a mummy.

48 Statue of Ba-nofre, a military chief, holding several posts, son of Thoth-hai and Thothi, enveloped in drapery, seated upon a pedestal.

50 and 52 Bust of a seated statue of Pasht, wearing the disk of the sun.

51 Statue of Anebt his sister, a prince, holding many offices; dedicated to Amen-ra and Anubis. The joint gift of the queen-regent. Amen-nun-t, Ha-aan, and the monarch Thothmes III., of the 18th dynasty, in whose reign occurred the Exodus of the Israelites.

Statue of Panehsi, a royal scribe of the treasury, kneeling and holding a sbrine, containing the figures of Osiris, Isis, and Horus.

Statue of Shamaruaa, officer attached to the bringing the libations of the god Amen-ra, kneeling and holding before him a tablet, on which is a representation of Ra, and a prayer to him.

53 Upper part of a standing figure of Pasht (like 41).

54 Feet from the statue of a god or king.

55 Colossal arm, belonging to the same statue as the head (15).

Underneath, casing stones from the great pyramid at Gizeh.

56 *Blank.*

57 Statue of Pasht (Bubastia), seated on a throne.

58 Fragment of the plaited beard of the Great Sphinx.

59 Fragment of a porphyry column; on it a colossal hawk, a bird sacred to the sun.

60 Statue of Paast (Bubastia), seated on a throne.

61 Statue of Menephtah II., wearing the ahaa, inscribed with his own name and that of his father, Rameses III. (Sesostris.)

62, 63, and 65 Seated statues Amenophis III. of Pasht (Bubastia.)

64 Column, in four pieces, with the names of Menephtah II., and Setnecht. Behind is the entrance to a tomb.

66 Fragment of a large sarcophagus of Pepernaa.

67 Upper part of a statue of Ramesis III. (Sesostris.)

68 Seated figure of Bubastia, with the name of Amenoph III. (Memnon.)

69, 71 Upper half of an erect statue of Bubastia. Behind is a fragment of a king seated.

70 Seated statue, of a divinity, holding a small standing figure of Har-neck-t-beli (Amyrteus). On one side, a statue of Bet-mea seated, holding in his left hand a hoe, or pickaxe. On the other, a statue of Pfoeri, prince of Ethiopia, holding an altar, having on it a ram's head.

72 and 76 Standing figures of Pasht, or Bubastis, similar to 41.

73 and 77 Busts from statues of Pasht, or Bubastis.

74 Colossal Egyptian scarabæa, sacred to the deity Tore.

75 Fragment of a statue of Har-em-habi (Horus), of the 18th dynasty.

78 Lid of a sarcophagus of Seta-an, a prince of Ethiopia.

Fragment of a colossal head.

79 Bust from a sitting statue of Pasht. (Bubastia.)

- 80 Erect statue of Pasht (Bubastis), similar to 41.
- 81 Figure of Rui, a priest of Amen-ra, sitting on the ground, and resting his arms upon his knees. An ear of corn is held in the left hand, and in front of the figure is the head of Athor, which has formed the top of sceptre.
- 82 Mutilated statue of a Sphinx, of Roman work.
- 83 Fragment of a kneeling statue of Pefaa-net, holding a shrine containing a figure of Osiris.
- 84 Erect statue of Pasht (Bubastis,) similar to 41.
- 85 Bust from a seated statue of Pasht (Bubastis.)
- 86 Sarcophagus, of Ha-nats, a priest surnamed Ra-nem-ha-t-men. Underneath is placed a lion in sandstone.
- 87 Bust from a seated figure of Pasht (Bubastis.)
- 88 Seated statue of Pasht (Bubastis,) like 37.
- 89, 91 Fragment of legs, broken from an erect statue of Bubastis.
- 90 Slab from a sarcophagus bas-relief of a figure, a close garment enclosing the body down to the feet, excepting the right shoulder and arm.
- 92 Statue of Chona-at-anch. Priest of the god Chons, holding a small shrine.
- 93 Head of a queen, from a colossal statue.
- 94 An altar of libation, dedicated to Osiris, by Amasis II.
- 95 Lower part of an erect statue of Pasht (Bubastis.)
- 96 Upper part of a statue of Rameses III. or Great, holding a tablet with offerings, under which is a vase.
- 97 Very fine head of a sphinx, of Roman work.
- 98 Fragment of a statue of a man.
- 99 Altar dedicated to the great god Sarapis at Canopus.
- 100 Fragment of a statue of Munt-naa, High-officer of the 12th dynasty.
- 101 Sepulchral tablet of Neb-pu-user-te-sen, a functionary.
- 102 Fragment of a statue of a king, seated on a plinth.
- 104 Fragment with hieroglyphics.
- 105 Torso, from the statue of an Egyptian monument.
- 106 Colossal fist, from a statue.
- 107 Statue of Merau, Royal Scribe, and Military Commander, holding a shrine of Osiris.
- 108 Small rectangular oason, dedicated to Amen-ra and Phtah.
- 109 Fragment of a statue of an Egyptian monarch, seated.
- 110 Fragment of two seated statues.
- 111 Colossal seated statue of Uaah-ra-ha-ti-ra (Apris) High Military Officer of the 26th dynasty, bearing shrine of Osiris.
- 112 Tablet of Pepi-set-het, an officer under the 6th dynasty.
- 113 Group of Bas-nefer, a chief of the south, and Sent-nai, a royal name, seated side by side: at the side of the seat is his daughter Neferari.
- 114 Head of Phtah, from a statue.
- 115 Sphinx, of coarse workmanship.
- 116 Head of an Egyptian monarch, in the nenna or cleft.
- 117—118 TABLET OF ABYDOS, containing the succession of the Egyptian monarchy. In the second horizontal line are the cartouches of the kings of the 87th and 18th dynasty.
- 118 Feet from a statue of Pasht (Bubastis.)
- 119 Fragment of a colossal head, of a divinity or king.
- 120 Head of a person of rank, from a statue.
- 121 Torso of a statue of one of the later dynasties.
- 122 Upper statue of an officer of rank, holding a standard.
- 123 Torso of a statue, kneeling and holding a tablet.
- 124 Upper part of a seated male figure, from a group.

- 125 Bust of an Egyptian monarch, in the nemms or cleft.  
 126 Upper part of a figure, from a group.  
 127 Head of a female, from a sepulchral group.  
 128, 129 Very ancient sepulchral tablets, dedicated to Osiris.  
 130 Fragment of bas-relief, from the sides of a tomb of Afa.  
 131, 132 Sepulchral tablets, dedicated to Osiris.  
 133 Rectangular plinth, hollowed in the centre as if to hold a statue.  
 134 Small statue, representing Hanata, surnamed Ra-nem-hat-men, an officer in the palace of the monarch Apries, of the 26th dynasty, kneeling, and holding before him a small nave containing the figure of Neith (Minerva).  
 135 Small altar of libations; the centre in shape of a tank or reservoir.  
 135\* Large slab, on which are recorded the distribution of certain paintings made in the temple of Phtha, by the monarch Nepercheres.  
 136 Square pilaster, on which is placed the capital of a column.  
 137 Mutilated statue of Amen-mes, a royal scribe, kneeling.  
 138 Tablet, with an inscription in the hieratical character.  
 139 Sepulchral tablet of Ramea, priest of the king Menepthah, of the 19th dynasty, adoring Osiris, Horus, and Isis.  
 140 Head, from the cover of a mummy-shaped sarcophagus.  
 141 Sepulchral tablet, dedicated to Osiris Un-nefer.  
 142 Tablet containing an inscription relative to Amen-mea, a governor of the Ramesseium; in the 18th or 19th dynasty.  
 143 Sepulchral tablet of Nechta, a military chief, seated on a chair before a table of offerings; 12th dynasty.  
 144 Sepulchral tablet of Kaha, a judge, adoring Osiris and Anubis.  
 145 Fragment; on it are part of the names and titles of one of the monarchs named Sebek-heb-t, who are supposed to have reigned after the 12th dynasty; and the god Atum giving life to the king.  
 146 Sepulchral tablet of Ruma, commander of the troops of the palace of Seti-Menepthah I. (Sethos I.) in the centre of Abydos.  
 147 Sepulchral tablet, dedicated to Osiris, Socharia, Hapi-Osiris, Isis, Nephthys, Horus, Anubis, and the gods of Rusetta for Tahem-hept, a female.  
 148 Sepulchral Tablet of Neferha, a superintendent of the carriers or builders of the palaces of Thothmes IV., in Abydos, dedicated to Osiris.  
 149 Sepulchral tablet of Ba-sa-naa, scribe of the royal quarries, dedicated to Osiris, Isis, and Nephthys.  
 150 Sepulchral tablet of Nefer-abu, a Theban judge, who adores the goddess Merisekar.  
 151 Tablet, much destroyed, representing a judge adoring Osiris.  
 152 Sepulchral tablet, dedicated to Osiris.  
 153 Tablet, having upon it Amenophis I., standing, and adoring Ameh-ra, ram-headed, Num, Sate, and Anubis; and Thothmes III., offering to Ameh-ra, Muth, Chons, and Athor.  
 154 Sepulchral tablet of Un-nefer, a royal usher, who stands adoring Osiris, Isis, and Horus, and various members of his family.  
 155 Tablet, dedicated to Ra, Osiris, and Phtha Socharia.  
 156 Sepulchral tablet, dedicated to Osiris, Isis, Horus, and Anubis; a tame cynocephalus is seated under one of the chairs.  
 157 The representation of the entrance of a tomb; on it, Teta (an officer in the service of the king, Chafra, or Kephra, builder of the second pyramid), and his wife, Tebt, are seated over a table of viands, or attended by their numerous family.  
 157\* Entrance to a tomb, or false door, similar to the preceding. On it Teta, a high officer of State during the reign of Chef-ra or Kephren, monarch of the 4th Memphite dynasty, is represented with his wife Tebt and fam

Memphian judge, adoring Osiris



## UP STAIRS.

### Western Gallery.

#### IN THE VESTIBULE OF THE EGYPTIAN ROOM.

[The plaster casts in frames placed on the walls of the Vestibule were made in Egypt by Mr. Bonomi, under the direction of Robert Hay, Esq., and appropriately coloured after the originals.]

On the northern wall—

1 Seti-menephtah I., vanquishing the Tahennu, one of the most northern enemies of Egypt. Plaster cast, in carvo-relievo, from the north wall of the great edifice of Karnak : 18th dynasty.

On the left side of the door—

2 Seti-menephtah I., holding a crook and whip, introduced by the god Har into the presence of Osiris, seated on his throne. Behind Osiris is the goddess Athor, "the land of the west, the abode of blessed souls." Plaster cast from the Biban el Molook, or valley of the tombs of the kings, at Thebes 18th dynasty.

On the right side of the door—

3 Menephtah in a transparent garment, and wearing on his head the Atf, adoring the god Ra, who grants him life, endurance, and the crown of the sun. Cast from the Biban el Molook, the tombs of the kings, at Thebes.

On the southern wall, in a frame work, are the following casts :—

1 Amen-nem-ha-asu, crowned by Amen-ra, who addresses her. Cast of the Apex of the fallen obelisk at Karnak.

2 The queen-regent Amen-nem-ha-asu, and Amen-ra. Cast from another another part of the obelisk at Karnak.

3—4 An inferior divinity called Pet-mut-f: two casts from the Biban el Molook.

5 Seti-Menephtah II., wearing the tall plumes, uræi serpent, solar disk, and goats' horns, and draped in a transparent garment with a royal apron, offering two vases of wine to some divinity, probably Ra, but the hand and kukufa sceptre of the god is only visible. Cast from the Biban el Molook.

6 Seti-menephtah II., monarch of the 18th dynasty, offering oil to the god Amen-ra. Cast from the side of the same obelisk.

7 Thothmes II. standing, wearing the teshr, and holding a sceptre in his left hand, and in his right a mace, an emblem of life. Behind is a symbolical figure, having on its head the standard of the king: above the head of the king soars a vulture, emblem of victory. Cast from a monument at El-Asasif.

8 The queen-regent Amen-nem-ha-asu offering to Amen-ra. Cast from the same obelisk.

9 Thotmes III., offering to Amen-ra.

*Gallery of Antiquities.*

## Egyptian Room.

The contents of this room, (either purchased from Mesara, Salt and Sasoa, or presented by Sir G. Wilkinson and other travellers, are extremely curious, and deserve a lengthened inspection from the visitor, as illustrating the most minute particulars in the domestic history of the ancient Egyptians;—and the interest is not a little heightened by a knowledge of the fact, that many of these specimens of art and manufactures belong to a period as far back as the Exodus of the Israelites, about four centuries before the Trojan war. They are principally from Thebes and other sepulchral excavations in Upper Egypt.]

Cases 1—5 These cases are filled with various figures of deities belonging to the Egyptian pantheon;—and it may be here observed, that these gods may be classed as primary and subordinate—as follows:—

1. *Eight great gods*,—comprising, *Neph* (the creating intelligence)—a man ram-headed; *Amen-ra* (Jupiter)—man with head-dress surmounted by feathers; *Pthah* (Vulcan)—a mummy with plain close cap; *Khem* (Pan;—*Seté* (*Juno*);—a female with a cap having two horns; *Maut* Nature—a female wearing the *pschent* on an ornamented cap, sometimes with a lion's head; *Pasht* or *Bubastia* (*Diana*)—a female lion-faced, wearing a disk fronted by the *uræus*; *Neith* (*Minerva*)—a female crowned, bearing a hooked staff, and sometimes a bow and arrows.

2. The principal secondary gods are *Ra* (the Sun) a man with a hawk's head surmounted by a disk of the sun; *Seb* (*Saturn* or *Kroosa*)—a man with a goose on his head; *Netpe* (*Rhea*)—a female with a vase upon her head: *Osiris* (*Pluto*)—man green-coloured, clad in white, and wearing the cap decked with ostrich-feathers, in his hands the crook and flagellum;—also worshipped under the form of *Apis*, and then represented as bull-headed; *Isis* (*Ceres* or *Proserpine*)—a female with a throne on her head, occasionally with the head of a cat, and otherwise; *Athor* (*Venus*)—a female with a head-dress surmounted with long horns and a solar disk,—often with a hawk perched on the head,—sometimes cow-headed; *Horus* (*Apollo*)—son of *Isis* and *Osiris*, a man hawk-headed, crowned with the *pschent*,—besides whom there is another *Horus* *Harpocrates* represented as an infant with his hand in his mouth, or nursed by *Isis* *Ehoou* (the day)—a youth sitting on a lotus; *Hat* and *Omba*—good and evil genii *Typho* emblemed by the hippopotamus and crocodile; *Anubis*, black with a golden face; *Thoth* (*Mercury* or the Moon) a man ibis-headed, holding a tablet and pen,—sometimes with a crescent moon on the head; *Khansa*, mummy-shaped, holding the flagellum and emblems of life and stability,—also, a man hawk-headed; *Anouk* (*Vesta*) wearing a singular crown surmounted by a circle of feathers; *Thonei* (*Thernia*)—figure wearing two ostrich feathers; *Bufa* (another character of *Pasht*) cat-headed; *Hapi-mood*, (the Nile) a fat man of blue colour, with water-plants growing round his head, and flowers in his hands; the four genii of *Amenti*, (demi-gods of hell,) viz., *Amset*, *Hapl*, *Smof*, and *Kehnsot*, with heads respectively, of a man, dog-headed ape, jackal, and hawk. [*Sir G. Wilkinson's Egypt.*]

All or most of these gods are represented by the idols in these cases, respecting which it is to be observed, that those of wood are found in the tombs, those of bronze being objects of domestic worship, and the porcelain or stone figures found fastened round the necks of mummies.

Notice particularly (in 1) a beautiful silver statue of *Amen-ra*, wearing the *ashr* and plume, inlaid with gold;—a small naos of *Amen-ra*, with the god seated within: a bronze figure of *Neith* wearing the *teahr*;—one of *Athor*, surmounted by vultures—a curious dwarf figure of *Pthah-Sochari* in porcelain, with bowed legs;—also figures of *Thruce*, the lion-headed *Horus*, and *Harpocrates*. In 3—a figure of *Netpe*, or *Isis*, standing, with wings; *Isis* seated, suckling *Osiris*; several figures of *Bubastia*, *Typho*, &c., and (in 5) several  
*Gallery of Antiquities*

figures representing the four genii of Amenti. Respecting many of the figures, however, the learned are as yet by no means agreed on their signification.

6 Mummy-shaped wooden coffin of Penamen, prophet priest of Amen-ra, at Thebes; round the neck an oskh,—on it are Netpe, Isis, Nephthys, Osiris the four genii of the Amenti; &c. The outer coffin will be seen over 2-3.

Two stands for offerings—one with inscription.

7—11 Figures of sacred animals, which were of two orders—either deities, or emblems of deities. The following are the principal, with their attached deities; *ape* and *monkey*, sacred to Thoth; *dog*, *wolf*, *fox*, and *jackal*, to Anubis; *shrew mouse*, to Buto; *cat*, to Buhastis; *ass*, to Typho; *cow*, to Athor; *bull Apis*, to Osiris; *falcon*, to Ra and other gods; *ibis*, to Thoth; *goose*, to Seh; *crocodile*, to Savak; *asp*, to Neph, and *horned-snake*, to Amen-ra:—many of these animals are found embalmed in the tombs; and mummies of them are to be seen in cases 52—58. The figures are in wood, bronze, silver, porcelain, and terracotta, of various sizes, and some beautifully wrought.

12—13 Small statues, chiefly in wood and stone,—some few of bronze and porcelain, representing kings, priests, state-officers, &c., in honour of whom they were made.

14—19 CHAIRS, STOOLS, a painted three legged table, vases, and other IMPLEMENTS OF DOMESTIC USE AND FURNITURE. Notice, also, in case 16, two curious models,—a small one in stone, of a square house with two doors and six windows, surrounded by a balustrade, the other, in wood, of a granary and court-yard, the door to the latter opening inward, and provided with a sliding bolt, the granary being flat-roofed, and comprising three rooms opening to the yard by sliding latches:—the female in the yard is kneading bread. In case 17, also, is a wig of blackish human hair, such as may be seen on the figures of the frescos above the cases, &c., from Thebes.

20, 21 ARTICLES OF DRESS and implements of the toilet. Cap of network; workman's leather apron with pocket; Egyptian tunic; sandals of various forms in leather; palm leaves, papyrus, and wood; red and green leather lace-boots, &c.; paint cases for stibium, and paint used for the complexion; bronze mirrors with handles mostly in the form of the lotus-sceptre.

22—35 Contain VASES, cups, bowls, buckets, lamps, &c. The vases appear from their inscriptions to have been appropriated each to its particular substance—as wax, wine, eatables, &c.; the smaller and more elegant perfumes,—others to varnish, &c.; the materials being basalt, serpentine, alabaster, vitrified porcelains, and terracotta, either painted or glazed, in red, blue, and green.

22, 23 Two large vases of arragonite, inscribed with the names of kings; two smaller ditto; also others of porcelain and pottery; circular table of arragonite, bearing eight vessels, inscribed to Atkai; rectangular slab of limestone, with cavities for vases and other objects unknown; long-necked anointing vases of blue and grey glass, &c.

24, 25 Four-handled blue vase, of a variegated wavy pattern, in porcelain; small bright blue distaf of porcelain; terracotta vase of libations, with spout like a bird's beak, and an oval hole in the centre of the body, the outside painted with eyes; flowers and other symbolic figures, &c.

26 Vases continued:—some few of grotesque shape resembling human females, animals, gourds, pine-cone, &c. Lamps of different kinds, chiefly Greek and Roman.

27 Inner coffin (cedar) of Har-sen-t-stf, prophet-priest of Amen-ra, at Thebes:—face gilt and dressed in a blue *claf* and richly ornamented *oskh*,—on the neck a pectoral plate representing the deceased worshipping Horus, Isis, and Nephthys. The mummy belonging to it is in case 69.

Figure of Osiris wearing the *oskh*, a pectoral plate, and a scarabæus all covered with invocations of the above-mentioned priest; also a *hypocephalus*

Belonging to the same, representing the boat of the supreme god Kneph, and the four-fronted ram-headed type of Amen-ra.

28, 29 **PATERA** or bowls, some in felspar and porcelain, of great beauty, with others of pottery; and on the top shelf, two stands for vases.

30—32 **Vases**, in pottery, of Greek manufacture, with figures of birds, animals, &c.

33—35 Three large buckets, of Bronze, with engraved figures of gods and priests offering libations;—others similar, but smaller;—crucible-shaped vase, and other vessels of different kinds;—also an oblong table with handles, bearing vases, bowls, &c. In Div. 3 are grapes, seeds, &c. In Div. 4 are a sickle blade, hoe, pickaxe, and other farming implements.

36, 37 **WARLIKE WEAPONS** of various kinds: daggers, bows, javelins, arrow-heads, knives, clubs, war-axe, &c.;—heads of the sceptrea called *goms*. Also, fragments from tombs, with figures of kings, &c.

38 **Mummy-shaped coffin** of Atineb, a foreigner;—the face green, dressed in the claft and oskh;—on the breast, Netpe, between Isis and Nephthya, kneeling; beneath, the judgment-scene of the Amenti, &c.; at the feet, two jackals, and prayers to Osiris and Anubis, &c. It is of a late era.

39 **INSTRUMENTS FOR WRITING AND PAINTING**.—Palettes with grooves for holding writing reeds and wells for colours; wooden colour box; fragments of colour; porcelain stands for colours; slabs (with mullers) for grinding colours; cylindrical ink-pot in bronze; wax tableta (*pugillares*) with styli; culling instruments and pliers, &c. Notice, also, a curious and finely executed **PORTRAIT OF AN EGYPTIAN LADY** on a very thin panel of cedar-wood.

40, 41 **Flat square boxes** of palm leaves, probably used in agriculture; one of ivory, with figures, inlaid with colour, of Venus, Cupid, and several birds; also, of spoons, chiefly engraved with figures. On the bottom shelf are bricks engraved with the cartouches of different Egyptian monarchs.

42, 43 **Baskets** of palm-leaves; mallet, adze, axes, chisels, bradawls, and other tools; moulds for making clay figures; smoothing tools; colouring brushes, &c.

44, 45 **Oval and circular baskets** of palm-leaves. **MUSICAL INSTRUMENTS**, comprising curious bronze sistras, highly ornamented, from Karnak, with harps (17 strings), cimbals, and flutes. Toys of different kinds, including draughtsmen used for some game. Notice, also, specimens of linen fabrics, thread, needles, &c.

46—51 **MUMMIES, COFFINS, &c.**—Several are partly unrolled, to show the method of wrapping; also coffins of children; one containing the mummy covered with linen, painted to represent the child's face. In 48, notice—fragments of the body of a king, found in third pyramid; fingers of mummies encased in silver; hair-tresses bandaged, &c. In 46, notice—inner coffin of Men-ka-re, builder of the third pyramid; mummy-shaped coffin of Anchaennefer, with head-dress of vulture-plumes; on the top pictures of Osiris, the genii of Amenti, and other deities, with the embalming scene;—51, inner coffin of an officer of the king's palace, with the face red and bearded.

52—58 **Animal-mummies**; dogs, jackals, bulls, and other sacred animals.

59 **Mummy-shaped coffin** of Iri-ui, son of Selsol,—similarly adorned to the Coffin in 38,—which see.

Figures of Osiris in wood, having on the head a solar disk, and two tall plumes placed on goats' horns.

60 **Mummies of Snakes**, bandaged in shape of oval cakes.

61, 62 **Bricks** from the Pyramids of Illahoon, Dusatoun, and Howwia.

63, 64 **Fragments** from mummy cases.

65 1. **Mummy of Pafachons**, auditor of the royal palace, in its fine case, face painted red, head in cleft, crowned with a scarabæus; on the

chest an oskh, and at the sides pendent uræi with the shaa:—figures of Osiris, Isis, Neith, &c., on the top, and jackals at the feet.—2. Mummy of Penamen, priest of Amen-ra, in its salmon-coloured wrapper, with oskh, pectoral plate, &c.—3. Mummy of Penamen, chief doorkeeper of the temple of the Sun.

66 Inner coffin of Tatshpsbem, daughter to a porter of the temple of Amen-ra; face flesh-coloured, head in a vulture-claft:—figures of deities, with the embalment-scene, &c. 2. Mummy of the above female in salmon-coloured bandages, with network of bugles, and a scarabæus worked in beads.

67 1. Mummy of Katb-t, priestess of Amen-ra, wrapped in buff linen, with maroon bandages; face gilt, hair black and plaited with lotus-flowers on the forehead;—remains of a neck-fillet of blue beads; arms modelled in wood, and crossed on the breast; pectoral plate representing Netpe kneeling, the sepulchral scarabæus, &c.; also, a copper model of the mummy. 2. Coffin of the above; represented as partly bandaged, and the hands holding lotus-flowers;—the groundwork buff, with maroon bands, showing the mode of bandaging. Pictures, hieroglyphics, &c., as before.

68 Coffin and mummy of Har, incense-bearer of the Temple of Num: the mummy is placed between the lid and chest, neatly bandaged in blue striped linen, with transverse bandages of yellow, pink, and brown.

69 1. Mummy of Hai-sen-t-ati, Theban priest of Amen-ra in Thebes (from coffin in 27); upper part in a blue linen covering, embossed and gilded with figures, as usual; on the body the boats of Ra and Neph, the embalment-scene, &c., and on the soles of the sandals two captive bearded Asiatics. 2. Coffin containing the mummy of Pachrut-har-naa-uhsh, incense-bearer in the temple of Chons, having a pectoral plate with an ibis, ostrich feather and small chest: other paintings much as usual.

70 1. Mummy of Har-em-hbai, son of Petamon, in a linen covering of open work; head in a claft, face gilt, and on the crown of the head a scarabæus displayed: other paintings as usual. 2. Inner coffin of Ensetef, or Eniatet, a king of one of the earlier dynasties;—lid once richly gilt, with the figure of a hawk and the eye of bronze; at the feet, Isis and Nephthys kneeling.

71 1. Mummy of Iriui, in its bandages, with figures, bead work, &c. 2. Mummy in its bandages, the mask gilt. 3. Mummy of Ataineb, on it a piece of painted linen, representing the embalment scene.

72 1. Mummy of Tenamen in light-brown bandages, covered above with a layer of pitch. 2. *Finely-preserved* coffin of Tenamen, incense-bearer of the abode or Temple of Amen-ra; face of dark polished wood, head in a rich claft representing the wings and body of a bird,—round the neck an oskh with a pectoral plate, hands crossed on the breast, holding a roll of papyrus. Besides the usual figures of Osiris, Isis, &c.,—notice a small Pharaonic figure kneeling, and offering the left eye; the deceased adoring Phtah-Sochari, under the forms of Ra and Tor; a mother goddess in a vulture-claft, adoring the pied bull of "Phtah-Sochari-Osiris, lord of the West;" the same deity adoring the pied cow of Isis in a similar scene.; round the sides of the chest, a cat grasping a snake; the mummy on its bier placed in a sledge drawn by the cow of Athor, &c.

73 1. Mummy of a Græco-Egyptian in its bandages.—2, 3. Coffin and mummy of Khonssuonkh, functionary of the temple of the goddess Maut; face gilt: Pharaonic figure in yellow on a black ground; deceased offering to Amenoph, deified as Osiris, &c.

74 1. Mummy of a Græco-Egyptian youth, with portrait of the deceased on cedar-wood over the face. 2, 3. Coffin and mummy of Onkh-pe, a sacred Bard; the coffin consisting of a flat box and a vaulted cover, with four square pillars at the corners.

75 1. Mummy of a Græco-Egyptian, with the outer covering printed to *Gallery of Antiquities*.

represent the deceased in a toga with purple bands, one band on the breast, the other holding flowers, &c. 2. Coffin of Tphons, daughter of Heraclius Soter and Sarapous, similar to that in 74.

76 1 Mummy of Mautemmen, priestess of Amen-ra, swathed in such a manner as to exhibit the whole of the form—broad ornamented bands cross the body, arms, and legs, a pink garment covers the loins, a lotus-flower is traced on each knee, and the nipples are indicated by gilt wax.—2. Græco-Egyptian mummy of the Roman era in its bandages.— 3 Mummy of Cleopatra, of the family of Soter.

In the centre of the room—

77 Coffin of Cleopatra, of the family of Soter, oblong shape, with a vaulted cover. On the arched cover are the judgment-scenes before Ra and Osiris; the sacred boats and the mummy of the deceased brought by Anubis to Osiris and Ra. At the ends are the emblems of the soul, &c. In the interior is an astronomical projection.

78—80 Sepulchral tablets.

81 Objects of attire, amulets, and sepulchral ornaments, gold and silver ear-rings and pendants; rings and signets of carnelian, jasper, &c.;—some with royal cartouches.

82 Necklaces, bracelets, beads, &c. (See Gen. xi. 42.)

83 Finger-rings, some in open work, of porcelain, ivory, &c.

84—86 Sepulchral tablets.

87 Pectoral plates (hung round the necks of mummies, and commonly bearing the name of the deceased,) in arragonite, basalt, porcelain, &c.

88 Beads, amulets, scarabæi, &c., of various materials.

89 Sepulchral amulets in the form of two figures of the human heart, and scarabæi.

90 Coffin of Soter, an Archon of Thebes—with the usual embellishments of the infernal deities, sacred boats, astronomical projection, &c.,—the whole executed in Græco-Egyptian style in salmon-coloured work on a black ground.

91—93 Sepulchral tablets.

94 Various specimens of Egyptian glass.

95 Amulets, sepulchral monuments, and objects of attention; amulets of amethyst, carnelian, porcelain, &c., from necklaces, rings, &c.,—mostly in the shape of the scarabæus, &c.; many inscribed with cartouches of kings.

96 Scarabæi, completely carved.

97—99 Sepulchral tablets.

100 Sepulchral scarabæi, engraved with prayers, found between the folds of the inner bandages and on the chest of the mummies. Notice one of green jasper set in gold, from the coffin of king Enentif.

101 Bandlets, sepulchral sandals, and other ornaments, from mummies

102 Gilt ornaments of wood or linen, representing deities; also, fragments of garlands, from mummies.

The great coloured fresco let into the walls above the Cases are—

Over Cases 8—25. The conquests of Rameses II. over the people of Ethiopia, and the tribute brought by those people to the monarch. Casts of sculptures from the entrance of the temple of Beit-oually, near Kalabahe in Nubia.

Over Cases 40—57. The conquests of Rameses II. over the people of Asia, captives brought to the monarch, &c. Casts of the sculpture from the entrance of the same temple.

Over the other Cases are coffins, &c., and several figures of Osiris. Immediately over the entrance is an EMBOSSED GILT CROSS on leather, from the vestment of a Copt priest, not later than A.D. 640.

In the centre of the room—

Model of the great obelisk of Karnak.

## THE ETRUSCAN ROOMS.



There are, perhaps, but few relics of antiquity which deserve, and indeed attract, greater notice than these venerable remains of ancient art. They are curious objects of research, if considered only in relation to the fabulous or the real early history of Greece, but beyond this they are subjects well worth the study of the artist, from the masterly style in which the legends are depicted.

To attempt to give an explanation of the different subjects displayed on them would require a very great amount of classical knowledge; the greater part seem related to the legends and rites of Bacchus, as the figures and attributes, nine out of ten, are connected with his worship; many of the subjects are taken from the Iliad and Odyssey of Homer, or from the real or a fabulous history of ancient Greece; some in the collection represent gymnastic games, and we are told that the reward of a victor was often but the presentation of a simple earthen vase. The circumstance of the designs being better and more accurately executed on some of them on one side than the other, seems to denote that they were placed in some sacred depository, and not intended to be moved, as vases in common use; some have no bottom, and such are always of a long and narrow shape.

Many of the designs on these vases would appear to have been executed when the grand style of art existed, and the natural grace in the actions and movements of the figures is admirable.

## FIRST VASE ROOM.

The present collection is arranged chronologically and according to the localities in which they were found. Cases 1—5 are vases of heavy black ware, some with figures upon them in bas-relief, the work of the ancient Etruscans, and principally found at Vulci and Cervetri or Cære, the ancient Agylla.

1—5 Vases of early style, called Nolan-Egyptian or Phœnician, with pale backgrounds and figures in a deep reddish maroon colour, chiefly of harpies, sphinxes, griffins, &c.

6—29 Vases in the Greek style.—the figures black, on an orange ground— quaint, stiff, and peculiar, although exquisitely finished, and generally mythological, representing processions, groups of gods, &c. The great vases (12—19) are good examples of this style.

30 Brown vases with black figures, but painted with a sketchy and flowing ease, on vases of inferior material and execution in designs not native but imitative.

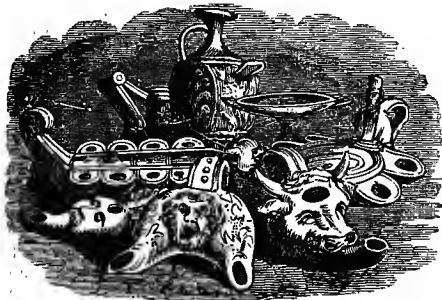
31—49 Vases of Finished Greek style—black vases with red figures, belonging to the best age of the art, and representing stories of gods and heroes, with occasional incidents of domestic life,—the forms of all being elegant, spirited, and true to nature. Chiefly from Vulci and Canino,

50—69 Vases of Ancient style, from Athens, Greece proper, and the Archipelago.

61—72 Vases of the Greek style, with representations on both sides.

## SECOND VASE ROOM.

The Painted Vases in this Room, Cases 1—43, are of a later style of Greek art (about 350—209 B.C.), chiefly found in Apulia and Lucania and the province of the Basilicata, to the south of Rome. They are ornamented with red figures on a black ground. The latter is dull and often lead-coloured. The ornaments are florid, and the forms of the vases less simple than those hitherto described. The subjects represented mostly relate to the Dionysiac festivals, Eros, Venus, and funeral offerings.



The other side of the room is occupied with the collection of Greek and Roman terracottas. Cases 44—49, contain small Statues, and other articles, as models of masks, heads, hands, and feet; some of which are interesting, as exhibiting specimens of Roman head dresses. Cases 68—72, contain Roman Lamps, in terra-cotta, displaying a vast diversity of fanciful forms.



## Bronze Room.

In this room are placed figures of divinities, furniture, vases, armour, personal ornaments, &c., chiefly made of bronze.



On the central shelf, in Cases 1-30, are arranged the statues of Greek and Roman divinities and other personages, classified according to the subjects they represent.

Cases 1-11. The twelve Olympinn Gods.

*Notice*, in Case 10, a fine statue of Hermes or Mercury, in which the god is furnished with his caduceus, and other symbolic ornaments.

12-19. The minor Gods.

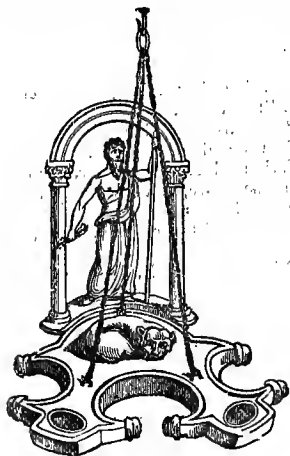
*Notice*, over 19, a Statue of Heroules, in which he is exhibited at the moment of his having performed one of the arduous tasks called "the twelve Labours of Hercules." Behind the hero is a tree, from which hangs a dead serpent, supposed to be meant for the Dragon that guarded the golden fruit of the Hesperides, which Hercules holds in his hand, having seized it in compliance with the injunction of Eurystheus, to whose orders fate had decreed that he should for a time be compelled to yeild obedience.

20-22. Early Italian and Foreign Divinities

23-26. Heroes.

27-30. Miscellaneous personages.

On the upper and lower shelves are placed vases and furniture of various kinds. *Notice*, some bronze lamps of great beauty one of which is ornamented with figures, and having a chain by which it was suspended.



## British Room.

This Room contains the Antiquities found in Great Britain and Ireland, and extending from the earliest period to the Norman Conquest, and Mediæval objects, both English and Foreign.

### BRITISH COLLECTION.

The British Antiquities are arranged according to their Periods, under which they are grouped in the order of the materials of which they are composed.

In Cases 1—33 are arranged the various remains belonging to the ages previous to the Roman Invasion, embracing the Stone and the Bronze Periods of the Northern Antiquaries; including celts, knives, arrow-heads, swords, and daggers. Notice, models of the stone cromlechs or sepulchres of the ancient Celtic tribes.

The following Cases 36—75, contain antiquities belonging to the period of the Roman occupation of Britain.

76—81. Horse trappings and other ornaments of bronze.

82, 83. Saxon brooches, an iron sword, and other weapons.

84, 85. Wooden bucket bound with bronze, and other objects.

### MEDIÆVAL COLLECTION.

This collection is generally arranged with regard to the material and workmanship of the objects.

Cases 88—93. Personal ornaments, weapons, and other objects, of the tenth, eleventh and, twelfth centuries.

94, 95. Chess and Draughtsmen made of walrus tusk,

96, 97. Carving in various materials. Notice, two busts in brown coal, of Henry VIII., and Queen Mary.

98—101. Paintings from St. Stephen's Chapel.

103. Crystal ball and wax cakes used by Dr. Dee

104, 105. Cups of crystal, and bloodstone.

106, 107. Ivory carvings. Notice, a dead Christ, remarkably fine.

108, 109. Byzantine church lamp, Irish crozier, and reliquary of St. Eustace.

110, 111. Purse-stretchers, keys, &c.

112, 113. Tenure and state swords.

114, 115. Various pieces of armour, spurs, &c.

Notice, a fine bronze figure, of an unknown female.

116. Monumental brass.

117, 118. Cistern and two ewers of brass, inlaid with silver.

119—121. Limoges enamels, from the 12th to the 14th centuries.

122, 123. Limoges enamels of the 16th century.

124, 125. Venetian glass.

126, 127. Specimens of early pottery

128—134. Italian earthenware dishes.

135. Dutch bricks, with ornaments in relief.

136. Porcelain bowl, made at Bow.

138, 139. Porcelain vases, made at Chelsea.



## Ethnographical Room.

[So called from *ethnos*, a Greek word, signifying *nation* or *tribe*; and in this department national manners and customs; arts and implements, are illustrated by the specimens deposited in this room, arranged according to the several nations. The contents of which are exceedingly interesting, and have been greatly enriched by valuable presents from her Majesty, the Earl Dudley, Mr Tradescant Lsy, &c.]

In the centre of the Room are placed:—

Model of the Thugs, made by a native artist at Madras.

Model of a moveable temple called in the Carnatic, Therup, or Rhudum.

Chinese bell, from a Buddhist temple near Ningpo. The upper part ornamented with the Imperial dragon, the national emblem of China. crouching and forming the handle.

Model in cork, of the Temple of the Sybyl at Tivoli.

Plaster cast of the shield of Achilles. Modelled by Flaxman.

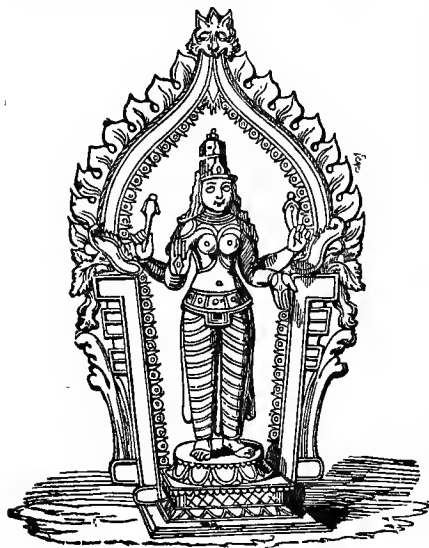
Against the pilasters are placed:—

Inlaid Indian cabinet.

Colossal figure of the Burmese Idol, Gaudma, in gilt wood.

Statue of Pattinee Dewa.

Idol fountain from the Rohilla country.



Cases 1—5. Objects from China; including various figures of Chinese divinities and ascetics of the different sects, animals, &c.

6, 7. Figures of Buddha, and his attendants, from Bir-mah. Notice, a figure of Kamala, or Lakshmi, the consort of Vishnu, bearing the lotus flower in her hand.

8, 9 Hindu divinities.

10, 11 Baskets, water-horn, and shield from Nubia, and Abyssinia.

12, 13. Specimens of cloth mostly of native fabric, purchased at Egga, by the Niger expedition.

14, 15. Esquimaux dresses, &c., from North America

16, 17. Clubs, knives, tomahawks, and other articles, from the N. W. Coast of America.

18, 19. Specimens of sculpture, and other articles, from Nor

20, 21 Various specimens of basket work, from the north coast America.

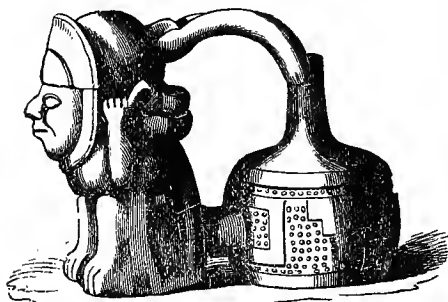


22. Seal-skin dress, dog harness for a sledge, and throwing stick, from Labrador.

23, 24. Objects from Mexico:—various terra-cotta figures of divinities and chiefs, &c., from the ombs of Anahuac.

25, 26. Large Vases, with figures in front, in bas-relief; the work of the Aztec inhabitants, previous to the Spanish invasion.

27-30. Vases of various styles, many coloured with ornamental designs; the work of the Aztecs.



with ornamental designs; the work of the Aztecs.

31, 32. Objects from British and French Guiana.

33, 34. Blow-pipes for shooting poisoned arrows, bows and arrows, from British Guiana.

35. Mummy of a female from New Granada, and of a child, from Arica, in Peru.

36, 37. Vessels, of red and black ware, displaying great diversity of form; as the bottle with the singularly

distorted figure of a dwarf attached to it, and the quadruple vessel, with the dwarf figure belonging to it. These were taken from the tombs of the ancient inhabitants of Peru, the subjects of the Incas, or princes who ruled over that country before it was conquered by the Spaniards.

38, 39. Objects from Patagonia.

40. Inlaid box or basket from the Pelew Islands.

41, 42. Bows and arrows, spears and javelins, and other articles, from Erroce or Darnley Island.

44-48 Bows, arrows, spears, and fishing spears, from New Guinea.

49, 50. Clubs and fishing baskets, from the Fiji Islands.

51, 52. Idols, feather ornaments, dresses and other articles, from Polynesia.

53, 54. Sun fans, specimens of basket work, &c., from the Marquesas and Sandwich Islands,

55, 56. Grotesque heads of red feathers, and anells worshipped as idols, from the Sandwich Isles.

57. War-dress, of feathers pearl &c., from Tahiti

58-61. Baskets, fishing nets, tattooing instruments, and other articles, from Tahiti.



# THE BRITISH MUSEUM.

## Gallery of Natural History.

At the top of the grand staircase commence the suite of rooms appropriated to Natural History, the arrangements of which are now nearly complete. These galleries occupy, on the upper floor, the eastern portion of the south front, and the whole of the eastern and northern sides of the quadrangle, and are divided into five distinct parts, all of which, except the first (still incomplete), are now open to the public.

1. THE BOTANICAL MUSEUM.
2. THE MAMMALIA GALLERY.
3. THE EASTERN ZOOLOGICAL GALLERY.
4. THE NORTHERN DITTO.
5. THE NORTHERN OR MINERAL GALLERY.

The collection of animals has been greatly increased within the last few years, at a vast annual expense; and, being admirably arranged under the superintendence of its indefatigable curators, Messrs. König and Gray, may now, both for extent and beauty of exhibition, vie with the first Museums of Continental Europe.

To render the contents and classification of these galleries more intelligible to the ordinary visitor, whose pursuits have not led him to make Natural History a separate study, a few general remarks on the distinguishing peculiarities of the different classes of animals are prefixed (in a smaller type than that of the mere description) to each subdivision of the Zoological and Mineral galleries.

The Animal Kingdom is usually classed by modern naturalists under four great divisions:—*Vertebrata*, or animals having a spinal column; *Articulata*, or animals without an internal skeleton; *Mollusca*, “soft-bodied” animals, mostly inclosed in shells; and *Radiata*, the lowest division, in which the digestive organs occupy the centre of the body, from which the other organs radiate. At present, we have only to do with the **VERTEBRATED ANIMALS**; which have an internal bony skeleton, one portion of which contains the great nervous centre of animal life (the brain and spinal chord); locomotive members, never exceeding four; red blood, five senses, generally active, and a higher intelligence than other animals. They are subdivided into four well-marked classes; *Mammalia*; or **Viviparous animals** (suckling their young, which they bring forth alive); *Birds*, *Reptiles*, and *Fishes*, all **Oviparous**,—their young being produced, except in a few instances, from eggs.

## The Mammalia Gallery.

The collection of animals is contained in three galleries, and, for the convenience of exhibition, is arranged in two series. The beasts, birds, reptiles, and fish are exhibited in the wall-cases. The hard parts of the radiated, mollusca, and annulose animals, as shells, corals, sea-eggs, star-fish, crustacea, and insects, and the eggs of birds, are arranged in a series in the table-cases of the several rooms.

*Gallery of Natural History. 1.*

The Mammalia Gallery derives its name from the circumstance of its containing a large and well-assorted collection of the mammal animals.

MAMMALS (mostly quadrupeds) are divided into orders, by the formation of their teeth and feet,—circumstances giving a key both to their food and their habits. Setting out of the question MAN, who composes the order BIMANA, at the head of this class, separated from the rest of the Mammalia by a considerable interval,—the Mammalia are naturally divided into the following orders:—

1. QUADRUMANA (four-handed): monkeys, and lemurs.
2. CARNARIA (flesh eating): lion, tiger, dog, bat, seal, &c.
3. MARSUPIALIA (pouched): kangaroo, opossum.
4. RODENTIA (gnawing): squirrel, mouse, hare.
5. EDENTATA (toothless): mole, armadillo.
6. MONOTREMATA (with one excretory cavity): ornithorhynchus.
7. PACHYDERMATA (thick-skinned): elephant, hog, &c.
8. SOLIPEDES (solid-hoofed): horse, ass, zebra.
9. RUMINANTIA (cud-chewing): cow, sheep, giraffe, deer.
10. CETACEA (whales): porpoise, dolphin, dugong, &c.

## Central Saloon.

In the centre of the room is placed

### THE GORILLA,

a native of equatorial Africa, and the largest species of Ape known. This extraordinary animal was shot by P. B. Du Chsillu, Esq., and was purchased by the trustees, from that gentleman, with some other specimens, for the sum of £500. The Gorilla is of the average height of man, five feet eight inches; his brain case is low and narrow, the fore part of the skull is high, and there is a very prominent ridge above the eyes, the top of the head being perfectly flat. The neck is short, the head pokes forward. The relative proportions of the body and limbs are nearer those of man, yet they are of more ungainly aspect than in any other of the brute kind. Long, shapeless arms, thick and muscular with scarcely any diminution of size deserving the name of wrist (for at the smallest they are fourteen inches round, while a strong man's wrist is not above eight); a wide, thick hand, the palm long, the fingers short, swollen and gouty-looking; capacious chest, broad shoulders; legs also thick and shapeless, destitute of calf and very muscular, yet short; a hand-like foot with a thumb to it, of huge dimensions and portentous power of grasp.

A tree is the gorilla's sleeping place by night, his pleasant abode by day, and his castle of defence. If surprised as he waddles along, instantly he betakes him to all-fours applying the back part of the bent knuckles of the fore-hands to the ground; and makes his way rapidly, with an oblique, swinging kind of gallop to the nearest tree, from which he awaits his foe, should the latter be hardy, or foolhardy, enough, to pursue. No full-grown gorilla has ever been taken alive. Young ones occasionally have been snatched from the female's arms, after she herself has been mortally wounded; but the young animals have invariably died.

On the floor are placed two very fine specimens of the Giraffe or Camel-leopard, one of the Ruminantia, and the tallest of animals, a species confined to the desert regions of Africa, and feeding on shrubs and leaves, which its great height enables it to pluck from the loftiest trees; also specimens of the African Rhinoceros, the Manilla Buffalo, and the Morse, or Walrus from the North Sea.

Cases 1—20, Comprise the RUMINANTIA. The members are marked chiefly by cutting teeth only in the lower jaw, and a considerable interval between the grinding and cutting teeth. The hoof is divided, and they chew the cud. The ruminants are of all animals, the most useful to man.

1—20. The Bovine, or ox tribe, including gnus, antelopes, chamois, &c. Most of these are natives of Africa or Asia; one only—the chamois—of Europe.

12—20. Gazelles, antelopes, &c. Notice the different degrees of vigour, of size, and of strength, in animals brought from different countries.

21—24. The collection of *Bats*, comprising the family *Cheiroptera* (hand-winged) of the *CARNARIA*. Their chief distinction is the possession of wings formed by an extension of membrane over the greatly-elongated fingers of the fore, and from these to the hinder, extremity, by which the animal is capable of true flight. They inhabit both hemispheres, and thirteen species are said to be natives of Great Britain. One group only lives partially on a vegetable food; this family abounds in Java, and the Eastern Archipelago, where one species measures five feet across the wings. Notice (23), the vampire, from South America, said to suck the blood of its prey, which it fans meanwhile with its wings:—(24) the *Diclidura*, from Brazil, conspicuous for their white downy bodies.

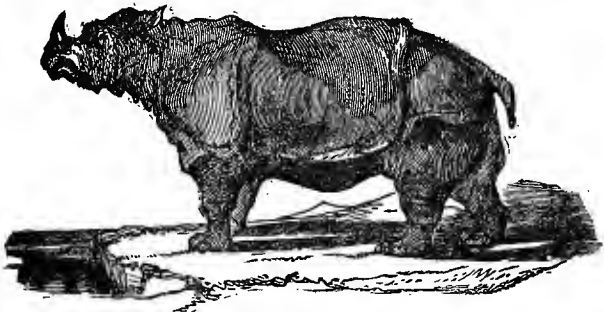
Over the wall cases, are ranged a series of horns of the *Ruminantia*, amongst which are fine specimens of the buffalo, gaur, ox, yak, musk ox, &c.

Leaving the CENTRAL SALOON, the visitor enters the



## Southern Zoological Gallery.

On the floor on each side of this room are placed specimens of the one and two-horned rhinoceros, a small specimen of the Indian elephant, a young



African elephant, a young, half-grown, and an adult Hippotamus, from South Africa, the American tapir, and the kuda or tennu from Sumatra, all belonging to the *PACHYDERMATA*, the chief characters of which are large incisor teeth, which, in the elephant become tusks; no true canine teeth; feet hooped or enveloped in a horny skin, skin of body callous or bairy; hearts beneath chest. They are mostly inhabitants of warm climates, and are allied to the whales, through the walrus and the dugong.



1, 2. The *Camel* tribe, including the Llamas of South America, used by the Peruvians as beasts of burden. Some of them will carry the weight of from 150 to 200 pounds, travelling fifteen miles a day, over the roughest roads. Like the Musk-deer tribe, they have no horns—a distinction from all other Ruminantia. *Notice*, a black swan.

3—16. The *Bovine* or *ox* tribe. *Notice* in (4) white Scotch bull (5) Polish bull, a young buffalo. (8) Lithuanian bison. (9) American bison. (11, 12) Fine specimens of the impoophoo or eland.

3—8. The tribe of *Pigs*, including the boar, the babiroussa, and the Ethiopian hog of the old world, and the peccary of America.

9—16. Comprise the *EDENTATA*, a class without front teeth, having claws, like the Carnaria, and stomach of four sacs, like the Ruminantia, divided into two genera one consisting of insect-eating animals, covered with hard plates or coarse hair, as the armadillo and manis; the other, the *Tardigrada*, comprising sloths, remarkable for their slow movements. *Notice* (16), the peculiar formation of some of the latter. Most of the members of this class are American.

9. Tribe of *Manises*; they have no teeth, live on ants, and walk on the outer sides of their feet, with claws turned, in as the scaly glutton.



10. The tribe of *Armadillos*, from South America.

11, 12. The tribe of *Oryzoperes*, confined to Africa, feet on ants, and sit on their haunches near ant-nests.

13, 14. The tribe of ant-eaters, confined to South America.

15. Contains the *MONOTREMATA*, natives of Australia. These peculiar animals have, like birds, only one opening for all excretions (whence their name), with bills like those of ducks. There are but two known genera or species; *echidna*, a burrowing animal covered with spines; and the *ornithorhynchus* or duck-billed platypus, covered with a downy skin, having webbed feet, and long considered oviparous (and which is by some classed with birds). The presence of nipples and the fact that it brings forth its young



alive, are placed beyond doubt. Notice specimens of both the platypus and echidna.

16. The family of *Sloths*; they live on trees, eating leaves, and are confined to America. Notice, the Yellow faced sloth.

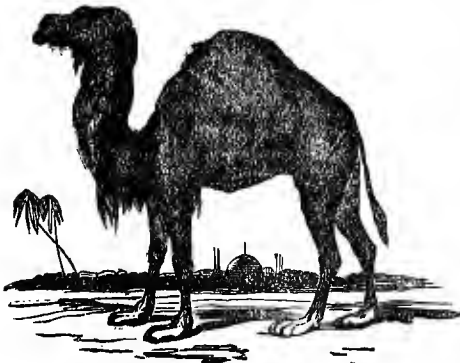
17-26. The *Deer* tribe. Notice (17) red deer, (18) a fine axis, or cheetal, (19) the wapitis, from North America, remarkable for the amplitude of their horns, (22) the fallow-deer, (24) reindeer, (26) a fine elk.



27-30. The *Musk-deer* tribe. These are the smallest of the ruminant animals; they inhabit Asia and the Eastern Archipelago. The *Moschus moschifera*, a native of the high table-land of Central Asia, yields musk, which is secreted in a pouch under the abdomen.

27-29. The members of the SOLIPEDS, an order formerly included under the PACHYDERMATA, and consisting of but one genus, that of the horse, ass, &c.—animals having six cutting and six grinding teeth in each jaw; in the male, two additional canine teeth, with a vacant interval (as in

the Ruminanta), between these and the grinders. Hoof complete: stomach single; no chewing the cud (in all these particulars differing from ruminant animals). Notice (21) some zebrae, and their young, natives of Western Africa.



31-32. The tribe of *Camels*, including the Vicunas, from South America. Notice a very fine specimen.

Over the Wall-cases, are ranged a series of the horns of different species of Antelopes. Notice those of the water buck, and serpent eater.

## Mammalia Saloon.

In the wall-cases are arranged the specimens of handed and rapacious beasts, and in the table-cases the general collection of corals.

1—20. Contain the QUADRUMANOUS, or four-handed MAMMALIA. They have distinct and well-defined cutting, canine, and grinding teeth, in a regular uninterrupted series. The front, and most generally the hinder extremities, are in the shape of a hand, having the thumb placed lower down than the rest of the fingers, so that it enables the animals to grasp bodies with great security,—a matter of great importance in climbing animals. Tests placed on the chest; and brain much more developed than in most other beasts. They are divided into three families,—apes, American monkeys, and lemurs.

1—11. *Apes* (*Simiadae*), having the same number of teeth as man, and the fore extremities longer than the hinder. Except one species, naturalized at Gibraltar, they are confined to the warm regions of Asia and Africa. The true apes are marked by having no tail, which member the baboons, and other families of monkeys, possess. Notice (1) the Chimpanzee, a native of equatorial Africa, very closely approaching the human form; and (2) the urang-utang (wild man of the woods), a native of Borneo and other islands of the East Archipelago; (1—3) several siamangs from tropical Asia, and skeleton of the siamang and orang-outang; near which is judiciously placed a human skull, enabling the observer to notice the superior development of its frontal region, &c., over that of the skulls of inferior animals.

4. The Capped Apes (*Presbytinae*), natives of Asia, having tails which, however, are not prehensile. Unlike the Chimpanzee, &c., they usually go on the four hands. Notice (1) the Hooloo, a gray-coloured species from Bombay, considered sacred in India, where it figures as one of the Hindoo gods; (4) a young Vervet, from the Cape of Good Hope; the African *Callithrix*; (5) the scarred monkey from Fernando Po (two fine specimens); the red sand monkey.

5—9. *Monkeys of the Old World* have cheek-pouches, callosities on the buttocks, and the fore extremities shorter than the hinder. They live in societies, and principally on vegetable food. Notice (5) the Colobus Guereza, a noble specimen from Abyssinia, and of the skin of which the natives of that country make shields; (11) the Wandaroo from India.

10—12. *Baboons*, confined to Africa, their muzzle is more protuberant than that of apes and monkeys, and they have generally little or no tail. They have a large bag connected with the organ of voice, by which the power of the latter is greatly increased. Notice (12) the Maudrill, or Ribbed Nose Baboon from Guinea, the cheeks of which are blue, while the nose is red.

13—18. *Monkeys of the New World*, distinguished from those of the eastern hemisphere by having four more teeth, nostrils opening at the sides of the nose; no cheek pouches, or callosities, and a long prehensile tail, which compensates for an imperfection of the thumbs. They live together in vast numbers in the woods of South America, living chiefly on vegetable food. Notice (18) the striped Marmoset (*Jacchus*). The genus *Oustitis*, to which it belongs, differs from all others of this Order in having the fore-thumb so slightly separated from the other fingers as scarcely to form a hand.

19, 20. *Lemurs*, mostly confined to Madagascar, where thirteen species are known. They have the muzzle prolonged, and the teeth suited eminently for animal food. The true Lemurs have long and ornamental tails. Notice (19) the Ruffed Lemur; (19) Ring-tailed Macaoco, and skeleton of the same; (20) Little Calago; and the Colugos, or Flying Lemurs (*Galeopithecidae*), natives  
*Gallery of Natural History.* 4.

of the East Archipelago, and forming a link between monkeys and bats, by having their limbs connected together with an extension of the skin, being insectivorous, and suspending themselves in a similar manner, when preparing to sleep.

21—29. Comprise the CARNARIA, or beasts of prey, which are marked by well-defined cutting, canine, and grinding teeth, feet clawed, without an opposable thumb on fore-feet; orbit continuous with the depression of the temples; smell very acute; intestines comparatively short. This order is separated into the classes *Chiropterous*, *Insectivorous*, and *Amphibious* divisions, and numerous species or tribes.

21—29. The *Feline* or cat tribe, including the liou, tiger, leopard, panther, ocelot, lynx, &c., most of them inhabiting hot countries, as India, Africa, South America &c. The lynx and wild cat are, however, natives of Europe. *Notice* (case 21) fine specimens of the African lion; the (27) wagati, *leopardus viverripes*; and ocelot (25); a noble Bengal tiger, and (27) some fine leopards.

30, 31. The *Hyena* tribe—chiefly from Africa and Southern Asia. *Notice* the Striped Hyena from the Cape, and the Tiger-Wolf from South Africa, &c.

32—36. The *Civet* tribe. These animals all yield the secretion that has long been esteemed by some as a scent. *Notice* (32) some well-preserved Genets. (35) The Zenick, Paguma, and Musang.

37—42. The *Canine* or *Dog* tribe, including dogs, wolves, and foxes. *Notice* (40) a very fine and well-preserved fox.

43—45. The *Weasel* tribe, including weasel, ferret, marten, polecat, glutton, skunk, badger, otter, &c. *Notice*, in 44 and 45, badgers and otters very finely preserved.

46—50. The *Bear* tribe (the teeth of which adapt them to a partially vegetable diet), comprising the costi, racoon (confined to America), wah, living in the snowy region of the Himalaya, and having the soles of its feet hairy. The bears here are not numerous. *Notice* (46) Brown Bear from Sweden.

51, 52. The *Mole* tribe, including hedgehogs. The visitor will be surprised to observe the number of varieties of this (as of the weasel) tribe. *Notice* the *chrysochloris* or Golden Mole, an Asiatic variety, and the only quadruped known to present any approach to the splendid colouring adorning the lower animals.

53—64. Comprises the MARSUPIALIA, remarkable (like the *Monotremata*) for the premature production of their young. The members of this order vary greatly as to their teeth; but mostly agree in their hind being much longer than their fore legs. Two peculiar bones attached to the pelvis support a pouch, in which the imperfect young are retained. The Oppossums are natives of America; but all the other members of the group belong to Australia and the neighbouring islands; where, with the *Monotremata*, they form almost the only native quadrupeds.

53—56. The *Phalangers*, including specimens of the Hepoomas from New-Holland and Van Diemen's Land. *Notice* (53) The Sugar Squirrel.

56—64. The *Kangaroo* tribe with some of the *wombats*. *Notice* (56) the skeleton of a small kangaroo, and a specimen of a flying-kangaroo; kangaroo (56) with young in the pouch; the wombat (62) a burrowing animal differing in several important respects from the other marsupialia; also the Tasmanian Wolf and the Tasmanian Devil. Some of the small animals (in 62) are well-preserved.

65. The *Oppossums*. These have a thumb on each extremity like the quadrumana. *Notice* a small animal of this kind with many young on its back.

65. The *Seal* tribe. *Notice* the Australian Eared Seal, the West-Indian Hooded Seal, and the Sea Bear from the Cape.

66—68. The RODENTIA, or gnawing animals, and doubtless the most numerous of all mammalia; including the rat, mouse, beaver, marmot, procupine, hare, *Gallery of Natural History. 5.*

to. They have two strong cutting teeth in each jaw, generally considered to be the incisors, but by some said to be the canines—the true incisors being absent, which are separated by a long interval from the grinders. They are generally leaping animals, approaching the Marsupialia in the formation of their extremities. The inferiority of this to most of the other orders of quadrupeds is very perceptible; the bones of the fore-arm are often united, eyes directed side-ways, and the brain, like that of birds, is nearly destitute of convolutions.

66—68. *Mice*: a good collection. Notice the vast variety of species; among others (67) the Pouched Rats (*Sacomyna*), and a well-preserved specimen of the small water-rat.

69. *Zibets* and *Beavers*. Notice, also, the ground pig and spiny rats, which link this family to that of the agoutis and porcupine.

70—72. *Agoutis* and *Cavies*. Notice, on the upper shelf, two good specimens of the porcupine, a native of Italy, Sicily, and Spain, and nearly the largest of the Rodentia. Notice also the urson of North America; the sooty paca; some well-preserved Guinea pigs, and the Capybaru of Tropical America.

73—75. *Hares*, most of which inhabit northern countries, and one species in this country as well as in Arctic regions, changes white in winter. The hare chews the cud, though without the complex stomach of the Ruminantia. Notice fine specimens of the Polar, Irish, and Altaic hares; and domestic rabbits on the upper shelf.

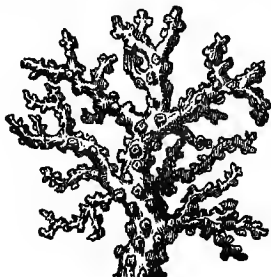
76. *Gerboas*, *Dormice*, &c. Notice the peculiar conformation of these animals; and (76) the chinchilla, inhabiting the Andes, and valuable for its fur. The dormice are remarkable for having no cæcum (blind intestine).

77—81. *Squirrels*, *Mole-Rats*, &c. Notice the Flying Squirrel; (77) several good specimens (78) of the common English and Siberian Squirrel. In 79 some handsome striped species.

## THE CORALS

THE TABLE-CASES are occupied by the collection of Corals.

1—32. Contain the *Corals* belonging to the POLYPIFERA or ZOOPHYTES (animal plants). These have often been erroneously considered as either vegetable, or merely productions formed by insects for their habitation; but in fact they are the skeletons of the animals themselves. In some of the Poly-



pipera, "the outer skin is hardened into a sheath for the protection of the contractile body of the animal; while, in others, the body of the animal itself." *Gallery of Natural History.* 6.

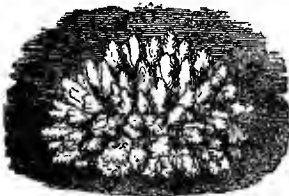
It enlarges in size, is gradually transformed into a hard and stony coral, by the continual deposition of earthy particles into the older part of its substance."

—*Mr. Gray.*

¶ "Numerous species are compound—that is, a multitude of individuals are linked together in one common body, and nourished in common; so that what is eaten by one goes to the nourishment, more or less, of the whole group."  
—*Cuvier.*

Some Polypes are so large and powerful that their suckers can grasp and destroy animals of considerable size; and instances are upon record of men having lost their lives in this way, while bathing in warm climates. The corals are divided into three orders.

1—20. Comprise the order *Zoantharia* (Animal Flowers). Notice (2) the curious turbinolia, in which the animals are solitary; (2) The sandy corticifera, the sea-mushroom; (C, upright case) fine tree-shaped coral; (7) The clove coral of the Mediterranean; (10) the brainstone formed by a number of individual polypes crowded together in an hemispherical mass; (F) beautiful species; (G) very large and plate-shaped coral; (15 H) the light and elegant madrepores; (J) tubular and poriferous species, the latter apparently allied to the sponges; (18) some delicately-coloured species; (J K) very fine corals.



20. *Millepores*, which form the coral reefs that abound in the Pacific: their growth is most rapid; and they expand themselves with facility over all the different objects that come in their way; thus we have them covering shells, bottles, horny corals, and assuming the shape of all the things they cover. Notice a shell and a piece of bottle wholly covered with their skeletons.

21—28. Order *Zoophytaria*. Notice (21) some curiously-variegated and knotted specimens; the brightly-coloured *Isis*; and *Melitoa*; and the *Tubipora* or organ corals, which have their skeletons outside.

29, 30. Order *Polypitaria*, to which the hydra, or fresh-water polype belongs. The marine kinds have the outer skin horny, forming a sheath for the stomach, &c., and into which the head, tentacles, and other parts, can be withdrawn.

31, 32. *Polyzoa*, somewhat similar to the last order, but more complex, having a regular digestive canal, and the fresh-water kinds being unisexual.

Over the wall cases are arranged the different kinds of seals, porpoises, and dolphins. These belong to the order *Carnaria*. Notice the sea-leopard, the southern sea-lion, and the crested seal. Over the cases are also several species of CETACEA,—animals having the general aspect of fishes; but the tail extending horizontally, not vertically, as in fishes: no scales, and warm blood;—number of teeth not uniform; peculiar and distinctive nostrils (blowers), jaws, and head; arms and legs covered by membrane converting them into fins. Notice the dugong, a native of the eastern seas, which (or a similar species) is supposed to have given the ancients their idea of the mermaid.

From the Mammalia Saloon the visitor enters the EASTERN ZOOLOGICAL GALLERY.



## Eastern Zoological Gallery.

THIS splendid apartment, which runs nearly the whole length of the eastern wing, is devoted to the reception of the Birds, and the shells of Molluscous animals. The collection of the former is most splendid, comprising not only the Sloanian specimens, but those of Colonel Montague, General Hardwicke, a great number from Holland, and a great variety obtained during the last ten years, both by purchase and bequest.

\*\*\* THE VISITOR IS REQUESTED, IN EXAMINING THE CONTENTS OF THIS GALLERY, TO GO DOWN THE LEFT, AND RETURN ALONG THE RIGHT SIDE, INSPECTING THE SHELL-CASES ON THE SECOND PASSAGE THROUGH THE ROOM

### BIRDS.

Birds are warm-blooded animals, covered with feathers, and their bones almost universally full of cells communicating with the lungs, in order to facilitate their means of flight. They are divided, chiefly by the formation of the beak and feet, into the following orders:—

1. RAPTORES (birds of prey); condor, eagle, falcon, owl.
2. PASSERES (perchers); swallow, crow, humming-bird.
3. SCANSORÆ (climbers); cuckoo, parrot, woodpecker.
4. GALLINACEÆ (fowls); peacock, pheasant, grouse.
5. GRALLATORÆ (waders); ostrich, crane, rail.
6. ANSERINÆ (geese); swan, diver, pelican.

CASES 1—35. (beginning on the left-hand side) containing RAPTORES (birds of prey), marked by strong hooked bills, and large sharp talons,—female usually larger than male. They are divided into two families; those who pursue their depredations by day: and those which wait till night cloaks their proceedings. It is almost possible to read the special instincts of the two families in their formation, and expression.

1—30. Diurnal birds of prey.

1. The Bearded Vulture, or *Jammergeyer*, of the Alps and Himalayan Mountains. They live chiefly on carrion.

Cases 36—83. **PASSESSERS**, (perching birds,) in which the foot is especially fitted for grasping by the hinder toe, being invariably on the same level with those in front. This order, however, comprises many birds greatly unlike in other points, and which are divided into four groups, according to the form of their bills; as the *Fissirostres*, (broad-beaked) including the goat-sucker swallow, king-fisher, &c.; *Tenuirostres*, (slender-beaked,) humming birds, wrens, &c.; *Conirostres*, (conical-beaked,) crow, lark, finch, bird of Paradise *Dentirostres*, (with the bill notched, as in birds of prey,) shrike, thrush, flycatcher, &c.

36, 37. *Goat-suckers* (absurdly so termed), nocturnal birds, living on moths, and laying their eggs on the bare ground. Notice the tails of some species presenting two long quills feathered only at the end. Some todies (39) have a similar conformation.

38. *Swallows*, not very numerous. Notice a cream-coloured specimen of the chimney swallow, a white-winged swallow from South America, and the large *Progne purpurea* of North America.

\*.\* In the Table-case adjacent, containing eggs, &c., is a specimen of the small swallow of the Eastern Archipelago, which builds the esculent nests so much prized by the Chinese, and on one of which the swallow in question is seen sitting.

39. *Todies*; chiefly natives of America; but including the Rollers, peculiar to the eastern hemisphere.

40. *Trogons*; a *beautifully-coloured* tribe from tropical America and Asia. Notice three resplendent Trogons.

41, 42. *King-fishers*,—mostly of a brilliant blue or green colour, inhabiting the banks of rivers. Among them is (42) the English king-fisher, about the size of a lark, with blueish-green wings, and a reddish-brown throat and chest.

42. *Bee-eaters*; confined to the eastern hemisphere.

43. *Hoopoes* and *Sun-birds*, natives of warm climates; one species of Hoopoe, however, annually visits Europe, and has occasionally been seen in England.

44. *Humming-birds*. a fine collection rendered *highly attractive to every observer* by the *extraordinary beauty* of their plumage; peculiar to America, (chiefly South America,) and the West India islands. They live mostly on insects, and one genus almost wholly on spiders; are very courageous and pugnacious. They are the most diminutive birds known: the smallest species, when plucked, being less than a humble bee! "They are of a lively and active disposition, almost constantly on the wing, and performing all their motions with great rapidity; their flight is in darts; and it is at this time, in a brilliant sun, that the variations of their plumage are displayed with the greatest advantage.

"Each rapid movement gives a different dye;  
Like scales of burnish'd gold they dazzling show,  
Now sink to shade—now like a furnace glow."

45. *Honey-suckers*; peculiar to Australia and its neighbourhood.

46, 47. *Creepers*, feeding mostly on insects and caterpillars. They include (47) the nuthatch and wren.

48, 50. *Warblers*; including (48) the tailor-birds, so *remarkable* for their ingenious method of sewing together leaves, &c., to form their nests,—the wheatears, (50) &c. Notice (48) the *Menura Superba* from Australia, a fine bird with a tail shaped somewhat like an ancient lyre.

51, 52. *Warblers*, Titmice &c.; most of the former from North America.

52. *Wagtails*; inhabitants of river banks, &c.

53—55. *Thrushes*; comprising most of the birds famous as songsters;—found in all parts of the globe. Notice the golden Oriole, a migratory songster.

*Gallery of Natural History. 7.*

56, 57. *Fly-catchers*; principally natives of South America. Notice some handsome species with long and forked tails, and (57) two elegant crested specimens.

58, 59. *Chatterers*—natives of Asia, Australia, and South America,—some with brilliant plumage. Notice (58) the Crimson Chatterer, and the Rock and Peruvian Manakins.

61, 63. *Butcher-bird* family, feeding on insects, young frogs, and small birds, which they impale on thorns, to tear in pieces at leisure. The Bush-shrikes (61) come from the continents south of the equator.

62—64. *Crows*; including the raven, jay, chough, &c. Notice (62) a newly-preserved Raven, (the largest of perching birds) and the Blue Magpie of Mexico.

64. *Birds of Paradise* natives of Papua and other eastern parts of the Malay Archipelago. This beautiful family of birds was once absurdly supposed to live entirely on the wing, (whence probably their name,) in consequence of the specimens obtained from the Papuans having been invariably destitute of legs! The specimens are not numerous; but one is exceedingly fine.

65—67. *Starlings*; mostly from the large continents. Many species from America (67) have a beautiful plumage. Notice (65) the Beef-eater (*Buphagina*). "They inhabit Africa, and live on the larvæ of a parasitical insect, which they compress out of the skin of the rhinoceros by means of their bill."—[*Mr. Gray*.]

68—71. *Finches*, including the sparrow, linnet, lark, and other small birds common in England;—marked by short conical bills, broad at the base,—food chiefly small grain. The Weavers (68) are from India and Africa, where some search for parasitical insects in the hide of the wild buffalo. The Tanagers, (68) some very beautiful, are peculiar to America. The true Finches (69, 70) feed generally in small flocks, either on grain or insects. Some are pleasing songsters. In (70) are Buntings; (71) Larks, Cross-beaks, &c.

71. *Cokes* and *Plantain-Eaters*, mostly natives of Africa. Notice the Touraco, and the Violet ditto, a bird of rich plumage, both from the south part of that continent.

72, 73. *Hornbills*—a family peculiar to the warm parts of Asia and Africa; feeding on fruits, mice, small birds, and reptiles. Like the Toucans, they swallow their food whole, throwing it in the air, and catching it, to facilitate their swallowing it. All are birds of remarkable appearance. Notice Leadbeater's hornbill.

74—89. The SCANSORES or Climbers, an order distinguished from the rest by the disposition of the toes, all four being placed nearly on the same level; but two directed backwards, in a position affording great facility for climbing, but an impediment to walking. The bills and wings vary greatly in shape; the food varying in different species.

74—76. The *Parrot family*, found in both hemispheres, and divided into numerous genera and species,—living chiefly on fruits, and building in hollow trees;—beak like the falcon. The Ground Parroquets (74) are mostly natives of Australia; the Maccaws (74) of America; the Lories (75) of the Indian Islands. The true Parrots and the Cockatoos are 75, 76. Notice—above, an army of Black Parrots, Leadbeater's Cockatoo, with variegated crest, a native of Australia.

77. *Toucans*, confined to tropical America, and prominently marked by their large beaks, sometimes as long as the body, and serving often as efficient means of defence against much more powerful animals.

78—80. *Woodpeckers*, distributed over most parts of the world, except Australia,—having an extensible tongue with which to draw insects and larvæ out of the trunks of trees. The tail feathers are firm enough to assist them in climbing.



81—83. The *Cuckoo Family*, mostly migratory, (83) inhabiting the warmer parts of both hemispheres, laying their eggs in the nests of other birds, with the young of which their own are reared. Some of this family, like the Woodpeckers, have a beautiful plumage.

84—88. The *Pigeon Family* (uniting the *Scopsors* with the *Gallinaceæ*;) spread over all parts of the world, living invariably in pairs;—crop dilated on either side; their young fed with grain disgorged and intermixed with a peculiar secretion. Notice (88) the Crowned Pigeon from China (very fine); and the Nicobar Pigeon.

89—106 comprise a part of the GALLINACEÆ—the order most useful to man, and most easily domesticated—having mostly long legs, short wings, large crop, and very muscular gizzard, and blunt claws; bill arched, but never notched; food almost wholly vegetable. Most are polygamous; and in such cases the cock (which is often crested,) has a richer plumage than the hen.

89, 90. *Curassows*, peculiar to tropical America, the plain colours of which offer a remarkable contrast to the brilliant plumage of the Asiatic jaces in the same latitudes. They build in trees: and their flesh is delicious. Notice (90) the Crested Curassow, from South America.

91—99. *Pheasants*, which doubtless comprise the most gorgeous and elegant species of all the feathered creation. Except the Turkeys, they are peculiar to the eastern hemisphere, being natives of the warmer parts of Asia, whence some have been brought and naturalized with us. The Peacocks (two fine specimens, 91, 92), abound wild in the forests of India, where they even surpass the domestic species in brilliancy. The common pheasant (*Phasianus Chukicus*) came from the banks of the river Phasis in Colchis. Notice (94) fine specimens of this bird; (91) the Crested Peacock from India; (93) two splendid Argus Pheasants from Singapore;—(95) Reeves and Painted Pheasants from China; and Lady Amhurst's Pheasant from Nepal;—(97) Fire-backed Pheasant from China;—(99) black-headed pheasant, &c. In 96—99 are varieties of the common fowl, supposed originally to have come from Java or Sumatra. Notice (198) well-preserved specimens of gamecock and bantam.

100. *Impeyan pheasants*, from the northern districts of India. The rich plumage of the pheasant tribe is well known: these are beautifully marked, and admirably preserved. Notice also, at bottom of case, fine specimens of the American and domestic turkeys.

101—103. *Francolins*, partridges, &c. &c., all in excellent preservation.

104, 105. *Grouse*, distinguished from partridges by feathers covering their legs and toes. Notice (104) two noble specimens of the Black Cock or capercaillie.

106. Sheathbill, Tinamous, &c. families, the last-named peculiar to South America, and linking partridges with bustards. The *Alectura* lays its eggs in decaying vegetable matter, that its fermentation may help to hatch them.

107—134 comprise the GRALLATOREÆ; (Wading Birds) birds with long slender legs, and often partially webbed feet. The ostriches and cassowaries, having only short wings, are incapable of rising in the air; but most birds of this order have long wings, and many are migratory.

107—109. *Ostriches*, to which, like the swans, &c., capacious cases have been appropriated. They approximate in many of their habits to ruminant mammals, living in flocks, subsisting on grain, fruits, and herbage, and running rapidly, though, from the shortness of their wings, unable to fly;—the natives of the desert region of Africa, in the sands of which they lay their eggs (which see close by) to be hatched by the sun. Here (107) is a good specimen, with young beside it. Notice also (108) the curious Apteryx, peculiar to New Zealand, a nocturnal bird, feeding on insects and worms; and (109) the emu. In (108) are the foot.

a plaster-cast of the head, and a painting of the Dodo, formerly a native of the Eastern seas, but which has recently become extinct. "The bird represented in the painting, in the shortness of the wings and colour has much analogy to the ostrich, but its foot greatly resembles that of the common fowl, and the head, from the position and form of its nostrils, is nearly allied to the vultures; so that if these remains really belonged to the species here represented, its true place in the series of birds is not as yet satisfactorily determined."—[Mr. Gray.]

110, 111. *Bustarda*. Notice as fine specimens, (110) the great bustard;—(111) Kori bustard, a native of South Africa; and ruffled bustard, from Egypt.

112. *Thick-knees*, and *Coursers*, also of the bustard family.

113. *Plovers*, less aquatic than others of this order; several species found on sandy shores, and open commons in England.

114. *Turnstones* and *oyster-catchers*, living mostly on the sea-shore.

115—117. The *Crane* family, widely distributed over the world,—many fine specimens. Notice (117) the Balearic crane, or crowned heron of South Africa.

117—123. *Hérons*; distinguished from cranes by being carnivorous, &c. Notice as fine specimens (117) the Indian crane and wattled heron; (119) the common heron, native at once of England, Egypt, and China; (122) Lineated and Tiger Bitterns from South America; (123) Roseate Spoonbill, also from South America.

124, 125. *Storks*. These birds commonly build on houses and towers; and in Holland, particularly, the white stork is held in high popular respect, from its able performance of the duties of a scavenger. Notice (125) the Senegal jabiru, a noble bird, and a very large specimen of the gigantic crane.

126, 127. *Ibises*, inhabiting inundated places in warm climates. Notice on top shelf the Egyptian ibis, sacred among the ancient Egyptians, and frequently found embalmed in the tombs; the scarlet ibis, with a most richly-coloured plumage; and fine specimens of the black-faced ibis from the Strait of Magelhaens.

128, 129. *Curllews*, godwits, avocets, &c., most of which are very well preserved. Notice, in the lower part of 129, the ruffa and sandpipers, with erectile feathers round the neck.

130. *Snipes*. Notice a fine specimen of the common woodcock.

131, 132. *Rails*, having long toes; fast runners, but clumsy in flight.

133, 134. *Coots*, moorhens, &c., partially web-footed, swimming and diving easily. Notice the peculiar bony shield extending from the bill up the forehead, and which is distinctive of this family.

135—166 contain ANSERES, marked by webbed feet, down-covered body, and weaker circulation than other orders, being the only birds whose neck is longer than their feet; and their bones are not generally hollow and communicating with the lungs, but filled with oily matter.

135. The *Flamingoes*, natives of Australia and the eastern seas. These birds sit astride on their nests while hatching, the great length of their legs precluding their placing themselves otherwise.

136, 140. *Geese*, including (136) the spur-winged geese, natives of Australia, Africa, and Asia; Notice (140) a well-preserved wild goose, native of Great Britain.

141—143. *Swans*. These noble birds have been judiciously placed in capacious cases. Notice (141) a very large swan, and (143) a beautiful specimen of that *rara avis* of the ancients, the black swan, a native of Australia.

144—151. *Ducks*. These are distinguished from geese by their bills being broader at the extremity than the root, the legs shorter and placed further back. The specimens are generally very well preserved. Notice, as fine, (144) the sheldrake;—(146) the mallard;—(148) Muscovy duck;—(149) Hyrcan duck.

152, 153. *Divers*. Notice (152) a fine specimen of the Northern Diver; and the difference of plumage in the male and female birds standing together

154, 155. *Auks* or Pinguins, inhabitants of Polar regions.

156—161. *Gulls*, petrels, terns, &c. Notice (157) the great Albatross, the largest of aquatic birds, very voracious, and a native of the South Atlantic.

162—166. *Pelicans*, birds having the hind toe united to the rest by a continuous web, and nearly the only *Anseres* able to perch on trees; natives of most warm regions. All the specimens here are excellent.

\*\* Throughout the Eastern Zoological Gallery, in the angles of the different compartments, are cases of birds' eggs, mostly ticketed, and above the side-cases is a large collection of stag and other horns.

## THE SHELLS OF MOLLUSCOUS ANIMALS.

The COLLECTION OF SHELLS in this room is not yet entirely arranged; but from the beautiful specimens (a large number of which were purchased from Mr. Broderip,) that are already exhibited, we may infer that it will be very complete. These shells are the habitations or external skeletons of Molluscous animals.

MOLLUSCOUS ANIMALS compose the link between Fishes and Radiata. Their organs are enclosed in an elastic skin, furnished with muscular fibres, and termed *the mantle*. Some the (TUNICATA) are naked; but in most, the mantle secretes earthy matter, forming the shell. Their digestive and reproductive organs are highly developed; but not so those for sensation and motion. The mollusca are divided into the following orders.—

1. CERMALOPODA (with feet around head): cuttle-fish, loligo.
2. PTEROPODA (with fins flanking head): clio.
3. GASTEROPODA (walking on the belly): whelk, snail, periwinkle.
4. CONCHIFERA (clothed with a double shell): oyster, cockle.
5. TUNICATA (covered with a tunic only): ascidia.

The two latter orders are destitute of perceptible head or organs of sense, both of which are possessed by the three former.

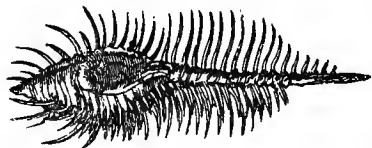
Wonderful are the changes of form and colour which not a few of the molluscous animals display in their shell, at different stages of growth, the appearance being so dissimilar in some instances, as to have led conchologists to imagine they pertained to different species. Such variations frequently arise from the fact of the young mollusc forming its shell by successive layers of highly vitrified enamel, till a superb arch of many strata, varying in colour and design, is built up.

Table Cases 1—26. UNIVALVE SHELLS, belonging to belly-walking, or

Gasteropodous Mollusca. Among such as are remarkable for their size, figure, or other peculiarities, may be specified the *Sirobus*, or Screw Shell (1); with it are some of the pink pearls, which are formed by the animal; they are extremely rare, and therefore valuable when of a good shape; the *Pterocera*, Devil's Claws (2): the Caltrop, or Rock Shell, *Murex turrispinus*, so called from its



turret-like spinous process, (3); the Ducal Murex, supposed to have some resemblance to a ducal coronet (4);

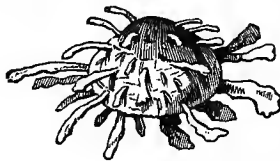


the Murex trunculis (4), which is thought to have yielded the famous purple, or Tyrian dye of the ancients; the Trumpet Shell (9), often used as a trumpet by the natives of the Pacific Islands; the Cone, *Coni* (10), having much the shape of pine cones, but varying considerably in size, and some

with coloured bands; as the Lettered Cone, the Spider



Other Spondyles exhibit similar appearances; the *Pectines*, Scallop Shells (46) some of them of a red colour; the *Placuns placenta*, in texture and appearance resembles Talc or Mica; the specimen of *Dipsas plicata* (48), exhibits pearly concretions attached to the inside of the shell; *Unio multiplicatus* one of the periferous shells, as are the various species of *Mytili*, some of which are extremely large.



## LIST OF PORTRAITS,

EXPANDED ON THE WALLS OF THE EASTERN ZOOLOGICAL GALLERY.

### FIRST COMPARTMENT,

*Beginning on the Left from the Mammalia Saloon.*

- |  |  |
|--|--|
| 1. KING JAMES I.                                 | 14. JAMES, Duke of Monmouth.                         |
| 2. KING HENRY VIII.                              | 15. KING RICHARD II.                                 |
| 3. OLIVER CROMWELL, the Protector.               | 16. QUEEN ELIZABETH.— <i>Zucchers.</i>               |
| 4. MARY, Queen of Scots.— <i>Jansen.</i>         | 17. MARY, Queen of Scots.                            |
| 5. KING EDWARD III.                              | 18. KING GEORGE II. full length.— <i>Shackleton.</i> |
| 6. KING GEORGE I.                                | 19. QUEEN ELIZABETH.                                 |
| 7. HENRIETTA MARIA, Queen of Charles I.          | 20. MARGARET, Countess of Richmond.                  |
| 8. KING HENRY VI.                                | 21. KING CHARLES II.— <i>Sir P. Lely.</i>            |
| 9. OLIVER CROMWELL.— <i>Walker.</i>              | 22. KING HENRY V.                                    |
| 10. KING JAMES I.                                | 23. KING EDWARD VI.                                  |
| 11. MARY, Queen of Scots.                        | 24. CAROLINE, Queen of George II.— <i>Jarvis.</i>    |
| 12. KING WILLIAM III.                            |  |
| 13. WILLIAM, Duke of Cumberland.— <i>Morier.</i> |  |

### SECOND COMPARTMENT

- |  |   |
|--|---|
| 25. DR. ANDREW GIFFORD.— <i>Russel.</i>  | 35. Major-General HARDWICKE.— <i>Hawkins.</i>                               |
| 26. REV. DR. THOMAS BIRCH  | 36. SIR HANS SLOANE.— <i>Murray.</i>  |
| 27. JAMES, First Duke of Chandos.  | 37. DR. F. TURNER, Bishop of Ely.   |
| 28. HUMPHREY WANLEY, Librarian to the Earl of Oxford.  | 38. ROBERT, Earl of Oxford.— <i>Sir Godfrey Kneller.</i>                    |
| 29. CLAUDIUS JAMES RICH, Esq.  | 39. SIR ROBERT COTTON.  |
| 30. JOSEPH PLANTA, Esq., Principal Librarian to the British Museum from 1799 to 1827.— <i>T. Phillips.</i> | 40. SIR JOHN COTTON.  |
| 41. SIR HANS SLOANE, half length, Founder of the British Museum.— <i>S. Slaughter.</i>                     | 41. Right Hon. ARTHUR ONSLOW, Speaker of the House of Commons, full length. |
| 32. SIR HANS SLOANE, whole length, seated.   | 42. SIR THOMAS COTTON.  |
| 33. DR. JOHN WARD, of Gresham Col.   | 43. SIR ROBERT COTTON.  |
| 34. DR. MATTHEW MATY.— <i>Dupan.</i>   | 44. EDWARD, Earl of Oxford.— <i>Dahl.</i>                                   |
|  | 45. HUMPHREY WANLEY.  |
|  | 46. REV. DR. THOMAS BIRCH.  |

### THIRD, OR CENTRAL COMPARTMENT.

- |   |                                      |
|---|--------------------------------------|
| 47. PETER I., Emperor of Russia.— <i>after Klingslad.</i> | 50. CHARLES XII., King of Sweden     |
| 48. Pedigree of the Cornelia Family.                      | 51. A Hunting Piece.— <i>Wornia.</i> |
| 49. STANISLAUS AUGUSTUS King of Poland                    | 52. LOUIS XIV., King of France.      |

## FOURTH COMPARTMENT.

- |  |   |
|--|---|
| 53. LORD CHANCELLOR BACON.                             | 65. WILLIAM CECIL, Lord BURGHELEY.                                  |
| 54. AN UNKNOWN Head, in ruff & band.                   | 66. MATTHEW PRIOR.— <i>Huison</i> .                                 |
| 55. JOHN, Duke of Marlborough.                         | 67. AN UNKNOWN Head.  |
| 56. WILLIAM COURTEN, Esq.                              | 68. WILLIAM CAMDEN.   |
| 57. ANDREW MARVEL.                                     | 69. SIR ISAAC NEWTON, the celebrated<br>Philosopher and Astronomer. |
| 58. Admiral Lord ANSON.                                | 70. REV. JOHN RAY.  |
| 59. Archbishop USHER.                                  | 71. JOHN SPEED, the celebrated His-<br>torian.                      |
| 60. Dr. THOMAS BURNET.                                 | 72. Archbishop CRANMER.— <i>Gerlach<br/>Flicke</i> .                |
| 61. HENRY STEBBING, D.D.— <i>Joseph<br/>Highmore</i> . | 73. WILLIAM SHAKESPEARE.  |
| 62. Sir HENRY SPELMAN.                                 | 74. GEORGE BUCHANAN.  |
| 63. AN UNKNOWN Head.                                   |   |
| 64. Sir WILLIAM DUGDALE.                               |   |

## FIFTH COMPARTMENT.

- |   |  |
|---|--|
| 75. VOLTAIRE, the celebrated French<br>Author.                                      | 98. HENRY FREDERICK, Prince of<br>Orange.  |
| 76. AN UNKNOWN Head.  | 99. JOHN LOCKE.  |
| 77. VESALIUS.— <i>Sir Antonio More</i> .  | 100. GOVERNOR HERBERT.— <i>Devis</i> .   |
| 78. AN UNKNOWN Portrait.  | 101. JAMES PARSONS, M.D.— <i>Benja-<br/>min Wilson</i> .   |
| 79. CHARLES I., when young.   | 102. JOHN WALLIS, D.D., the Mathe-<br>matician.  |
| 80. ANNA MARIA SCHURMAN.— <i>John<br/>Lievens</i> .                                 | 103. MARY DAVIS, aged 74; out of<br>her head grew two horns, one<br>of which the profile represents        |
| 81. Sir FRANCIS DRAKE.  | 104. St. JOHN DODERIDGE.   |
| 82. Pope CLEMENT X.   | 105. Dr. GOWIN KNIGHT, the first<br>principal Librarian to the Bri-<br>tish Museum.— <i>Benj. Wilson</i> . |
| 83. Sir ANTONIO MORE.   | 106. FRANK of Borsalia, Earl of Os-<br>tervant.  |
| 84. COSMO DE MERICI, and his Secre-<br>tary, BARTOLOMEO CONCINI.                    | 107. ALGERNON SIDNEY.  |
| 85. MA. DE JUTHÈ.   | 108. ALEXANDER POPE.   |
| 86. MARY II., Queen of England.   | 109. UNKNOWN.  |
| 87. GEORGE, the last Earl Marischal<br>of Scotland.— <i>Placido Costanzi</i> .      | 110. PHILIP DORMER, Earl of Ches-<br>terfield.— <i>Ramsay</i> .  |
| 88. JEAN ROUSSEAU, who painted the<br>walls and ceilings of Montague<br>House.      | 111. RICHARD BAXTER, the Noncon-<br>formist.   |
| 89. Capt. Wm. DAMPIER.— <i>Murray</i> .   | 112. Sir HENRY VANE, JUN.  |
| 90. Cardinal SFORZA PALAVICINI.   | 113. LODOWICK MUGGLETON, founder<br>of the sect called <i>Muggletonians</i> .                              |
| 91. ULYSSES ALDROVANDUS.— <i>Gior-<br/>gione</i> .                                  | 114. THOMAS BRITTON, the musical<br>small-coal-man.  |
| 92. AN UNKNOWN Portrait.  | 115. GEORGE VERTUE, the engraver.  |
| 93. ISABELLA, Infanta of Spain.   | 116. ROBERT CECIL, the first Earl of<br>Salisbury.   |
| 94. SAINT EVREMOND.   |  |
| 95. Sir PETER PAUL RURENS.  |  |
| 96. A Landscape.— <i>Wilson</i> .   |  |
| 97. JOHN GUTTENBERG, the inventor<br>of the art of Printing with<br>moveable types. |  |

At the north end of this Gallery, by the sides of the door, are two paintings, one of the Gromlech at Plas Nwydd, Anglesea; the other of Stonehenge.

Passing out of the Eastern Zoological Gallery, and turning to the left, the visitor sees on the left hand several noble specimens of Corals (RADIATA), as the Muricated Madripore, Grooved Brainstone, &c.; and on the right some petrified trunks of trees, and other fossils. He then enters the Northern Zoological Gallery.

## Northern Zoological Gallery.

### First Room.

THIS room may be considered as an appendage to the two foregoing.

The Wall-cases (beginning at the left hand) contain the collection of **BATS** 1—8. *Bats*, comprising the family *Cheiroptera* (hand-winged) of the **CARNARIA**. Their chief distinction is the possession of wings formed by an extension of membrane over the greatly-elongated fingers of the fore, and from these to the hinder, extremity, by which the animal is capable of true flight. They inhabit both hemispheres, and thirteen species are said to be natives of Great Britain. One group only lives partially on vegetable food;—this family abounds in Java and the East Archipelago, where one species measures five feet across the wings. Notice (3) the Vampire from South America, said to suck the blood of its prey, which it fans meanwhile with its wings;—(7) the *Didelidura*, from Brazil, conspicuous for their white downy bodies.

On the right side of the room—

9—12. Wasps' nests, and a specimen in imitation, to show their internal arrangement.

13. Wood penetrated by destructive ants.

13—16. Various birds' nests. Notice (13) the peculiar avenues built by the two species of Bower-bird; one ornamented with fresh-water shells and bones, and the other with feathers, land shells, &c.

The Table-cases, 1—8, contain the tubes of Annulose Animals, the casts of the interior cavities of shells, and various specimens of shells illustrative of the diseases and malformation of those animals.

1, 2 contain the temporary shells of the *Serpula* and other Annulose Animals.

3, 4. Specimens showing the difference produced in the form of some shells by the growth and age of the animal; and others also exhibit the mode of repairing injuries adopted by the Molluscs. Notice (3) the irregularity of the shells when thus repaired; and (3, 4,) the curious imbedding of shelled animals in hard substances.

5, 6. Plaster-casts of the interior of the different shells of living Mollusca, similar to the fossil species, found in the Portland stone and other geological formations.

7, 8. Models, on an enlarged scale, of some shelly animals formerly called *Nautili*, but now formed into a group under the name of *Foraminifera*.

In one of the cases are shells used for cutting canoes, showing the places where they are cut from.

Over the Wall-Cases, are Rock-Snakes from Natal, and several large specimens of Indian Tortoises.

### Second Room.

THE WALL-CASES round the sides of this room are appropriated to **REPTILES** and **BATRACHIAN ANIMALS**, the third class of vertebrated animals; which, like fishes, are cold-blooded,—their blood being but imperfectly altered by exposure to air in the lungs. They are, if not naked (as the Batrachians), covered with scales or hard plates; their heart has only one ventricle, but two auricles, unlike that of fish, which has but one. Reptiles (including the Batrachia, which, however some have made a separate class,) are divided into four orders:—

**CHELONIA** (tortoises): tortoise, turtle, amphibiaena.

**SAURIA** (lizards): crocodile, guana, chameleon.

**OPHIDIA** (serpents): rattlesnake, boa, viper.

**BATRACHIA** (frogs): frog, toad, salamander, siren, &

*Gallery of Natural History.* 18.

The upright cases round the room contain the collection of REPTILES and BATRACHIAN ANIMALS, preserved dry and in spirits; and the Table-cases the hard part of RADIATED ANIMALS, including the Sea Eggs, Sea Stars, and Eucrinetes.

CASES 1—10. LIZARDS (SAURIAN REPTILES), having sometimes only two, but generally four, legs, and the body covered with armour or scales; toes usually nailed; lungs very large in some species, which, especially chameleons, can in consequence change colour at pleasure.

1—5. *Monitors*, natives of the torrid parts of the Eastern hemisphere, and named from being supposed, by hissing, to give warning of the approach of crocodiles. Notice [2] a remarkable spotted species.

5. *Heliodermidae* from Mexico; a family yet little known.

6. *Safeguards* from America, on the upper shelves; below, the true *Lizards*, marked by small head, thick neck, five toes, separate and unequal, and long forked tongues. Notice the *Molochus horridus* [Zonuridae], a native of Australia.

7. *Skinks*, including blindworms, having rudiments of legs beneath the skin; and several other families of lizards.

8, 9. *Geckos* and *Guanas*, the former slow, heavy animals, natives of warm countries in both hemispheres, making a peculiar sound, and useful in clearing houses of mosquitoes and spiders. "The under side of their toes is generally furnished with variously-shaped overlapping scales, or folds of the skin, which enables the animal to crawl up glass, and even to run with facility, back downwards, on the ceiling of a room, like a fly."—*Mr. Gray*.

The guanas are confined to America, where some are esteemed delicate food. They are marked by a dewlap under the throat, and are a family comprising many widely different forms. \*

10. *Agamæ*. Notice the Dragon, a native of tropical Asia and Africa, the six first ribs of which support a movable membrane formed by extending the skin round the neck. The membrane "can be folded up or extended at the will of the animal, but cannot be made to strike the air, and to elevate the animal like a bird or bat. It serves rather as a kind of parachute, on which this little dragon flutters from branch to branch, in search of its insect prey." In the same case are the *Chameleons*, confined to the warm parts of the Eastern hemisphere. These remarkable reptiles have a prehensile tail, and five toes to each foot, arranged for climbing, much as in Scansorial birds, two toes being turned backwards; eyes large, but nearly covered by skin; and moving, though slowly, independently of each other. The movements of the tongue are very rapid in entrapping the insects on which it feeds. The Chameleon bears long confinement without food,—whence, probably, the fable of its living on air.

11—17. SNAKES OR SERPENTS (OPHIDIA), without legs, and with nearly all their organs in an elongated form. They differ from the Lizards in always swallowing their food entire. Most species can swim.

11. *Poisonous Serpents*, consisting of Rattlesnakes and Vipers. These "have their upper jaw furnished with large, moveable fangs, having a small groove on the outer convex edge, for conveying the poison, secreted by a large gland placed under the eye, into the wound occasioned by the bite of the reptile."—*Mr. Gray*. Notice [11] two specimens of the Cobra-de-Capello, or Spectacle snake of India.

11—13. *Non-venomous Serpents*. Notice [14] some finely-variegated species; [10] a most beautifully-preserved skeleton of one of these reptiles; [15] the *Boa* family, one, in particular, richly coloured.

\* The extinct megalosaurus, geosaurus, iguanodon (supposed to have reached seventy feet in length), pterodactylus, &c., are conjectured to have belonged to this family.



18—23. TORTOISES and TURTLES (CHELONIA), the soft parts of which are enclosed within two plates, that of the back formed by what are the ribs in other vertebrated animals, and that covering the belly composed of the sternum or breast-bone;—four extremities, nailed, and serving for feet in the land species, but in the turtles converted into fins;—no teeth, but generally a horny bill.

18, 19. *Land Tortoises*, living in Southern Europe, and most warm and temperate regions. They are used for food.

20—22. *Fresh-water Tortoises*, or *Terrapins*, having a depressed shell; their feet expanded and webbed between the toes, and the latter furnished with sharp claws;—divided into three families. Notice (20) the eggs of these animals, and the skeleton of a tortoise at bottom of case; [22] a small species, with a long serpentine neck.

23. *Marine Tortoises* or *Turtles*, Cheloniadae, found exclusively in tropical climates. Notice the edible turtle, *Testudo*, or *Chelonia Midas*; and the Hawk-bill turtle, *Ch. imbricata*, which yields the finest tortoise-shell.

24—26. *Loricated Reptiles*—the Alligator, &c., usually classed with *Saurians*, but differing from them in some important particulars. “The Alligators are peculiar to America, and are distinguished from the Crocodiles, which are found both in the Old and New World, by their feet having the toes free,—that is, unconnected by webs, and by the canine teeth of the lower jaw being received in pits in the upper; whereas, in the crocodiles, they are received in a notch on its margin. The Gavials agree with the Crocodiles in regard to their teeth, but differ by the muzzle being very long and slender. Specimens of all the three genera are in the collection.”—*Mr. Gray*.

In the same case are some *Amphisbænian* reptiles, double-headed snakes, apparently linking the Saurians with the Serpents.

26. BATRACHIA, or AMPHIBIA,—toads, frogs, and efts, found in colder climates than most other reptiles, and without plates or scales—resembling fish, in their heart having but one auricle and ventricle, their eggs not being fecundated till after expulsion, &c.; and in their first or tadpole state being actually fishes, breathing with gills, which the frog and toad lose during their metamorphosis, but the Proteus, Siren, &c., retain throughout life.

Toads are distinguished from frogs by a bulky body covered on the back with warty excrescences, an utter want of teeth, shortness of hind feet, and inability to take long leaps. Notice [26] some variegated specimens, and at bottom of case a wax model of the Siren of Carouna, which looks like an eel with front legs.

The Table-cases in this compartment contain a part of the RADIATA, the division occupying the lowest station in the Animal Kingdom, and including the connecting links between Animals and Vegetables.

RADIATA, a very large and heterogeneous collection of aquatic genera and families, which are grouped into the following orders:—

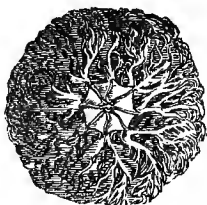
1. ECHINODERMATA (horny skinned): sea-urchin, star-fish.
2. AGALOPHÆ (stinging): jelly-fish, sea-nettle.
3. POLYPIPERA (many-footed): corals, madrepores, &c.
4. POLYGASTRICA (many-bellied): monad, infusoria.
5. PORIFERA (porous-bodied): sponges.

1—24. Contain the ECHINODERMATA, in which the radiated form of the organization is the most conspicuous. They have a large central intestinal tube, voluminous reproductive organs, and distinct traces of a nervous system.

1—9 SEA-EGGS, Echini, covered with a hard case, formed of forty perpendicular bands of square or six-sided pieces, sunk in the substance of the skin, and furnished externally with numerous spines. “They are all marine, and live on animal food. The free kinds move about with their mouths beneath, and the attached ones are affixed by their backs with their mouth above, to

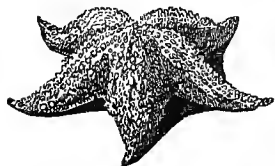
*Gallery of Natural History.* 20.

enable their limbs to bring the food within its reach."—*Mr. Gray. Notice* [1] specimen, mutilated, but with very long spines; (4) one of a bright violet hue, (7) one cut asunder, and its interior showing the cavities into which the echini are internally divided; (10) a hairy species; and the *Holothuridae*, Sea Cucumbers one kind of which is much esteemed as a delicacy for the table by the Chinese.



11—18. *Star-fish, Asteroida.* These have the arms or rays of the same structure with the centre of the body. Most

have five rays; and the power of reproduction in the animal is so great, that if only the central part be left alive, all the rays which may have been destroyed grow again. *Notice* (12) the *A. Katharinæ*, with regularly curved rays; [13, 14] some large and margined species (15) nodulated and thick bodied asteriæ; and (17) an anomalous specimen, with only four rays.



19—24. *Lizard-tailed Star-fish, Ophiuridæ*, having long and flexible, and often branched arms. Many deserve notice for their peculiar conformation being enabled to cast off every portion of their body, except the small central abdomen.

Over the wall-cases in this room, are placed several large Egyptian and American Crocodiles, and specimens of the striped lace-lizard.

### Third Room.

#### BRITISH ZOOLOGICAL COLLECTION.

The WALL-CASES are occupied with the collection of British Vertebrated Animals; the larger species being suspended on the walls or placed on the tops of the cases. The TABLE-CASES contain the eggs of the birds; a series of British Annulose Animals, to illustrate the arrangement of the British Insects; spiders and crabs; the collection of the shells and external skeletons of British Molluscus and Radiated Animals.

Case 1—9. BRITISH MAMMALIA (1—5), the carnivorous beasts, as the cats, foxes, martins, stoats, and seals (5). Insectivorous beasts, as the shrew-mice, mole, and hedgehog. (5, 6) Glihrine beasts, as the rats, mice, squirrels, rabbits, and hares. (7—9) Ungulated beasts, as the stag, roebuck, and fallow deer.

10—30. BRITISH BIRDS. (10—13) Raptorial birds, as the eagle, the hawks, and owls. The owls are chiefly remarkable for the radiated circles of feathers surrounding the eyes, and for their large ears, which, as they chiefly hunt in the

dark, may enable them to discover their prey by the sense of nearing, when not within the range of their imperfect vision. (14—16) Perching birds, as the goat-suckers, swallows, rollers, kingfishers, bee-eaters, warblers, wagtails, thrushes, fly-catchers, chattering, and shrikes, or butcher-birds, so named from the habit displayed by the larger species of spiking or impaling on a thorn, small birds which they catch, for the convenience of tearing them in pieces to feed on: them. The smaller species feed on insects. (17, 18) Gallinaceous birds, as pigeons, peacocks, pheasants, fowls, turkeys, Guinea fowls, partridges, and quails. (19—22) Wading birds, as the courser herons, night herons, storks, sand-pipers, snipes, and woodcocks. (23—30) Web-footed birds, as ducks, swans, sca-ducks, Meganser grebes, divers, auks, guillemots, petrels, gulls, terns, gannets, cormorants.

31. BRITISH REPTILES and Amphibia, as lizards, snakes, toads, frogs, and efts.

31—43. BRITISH FISH (31). Gurnards and perches (32), weavers, bull-heads and breams (33), mæjils, John Dorys, and wolf-fish (34), anglers, rock-fish or labri (35), carps and barbels (36), pikes and salmon (37), salmon trout (38), cod, haddock, and ling (39), turbot, plaice, flounders, soles, lump-fish, and pipe-fish (40), sturgeons and sharks (41—43), rays, thornbacks, and lampreys.

Tableau 1. BIRDS' EGGS, arranged in the same order as the birds and the wall-cases.

2—4. BRITISH ANNULOSE INSECTS (1), Coleoptera, as earwigs, cockroaches, crickets, and grasshoppers. Orthoptera, as dragon-flies, caddis-flies. Newroptera, as ichneamers, ants, bees, and wasps. (3) Homoptera—insects with proboscis, as the bug. Hemiptera, as butterflies, hawkmoths, and moths. Lepidoptera, flies with two wings. Diptera, as gnats, crane flies, &c. (4) British spiders, centipedes, and crustacea, as crabs, lobsters, shrimps, and wood-lice.

5—7. SHELLS OF BRITISH MOLLUSCA, as snails—Gasteropodes—oysters, cockles, mussels, &c.—Conchifera, Mollusca or Birabres.

8. HARD PARTS OF RADIATED ANIMALS, including sea eggs and star-fish, and holothurians; also corals, corallines, gorgonias, and sea-pens. Considered by Linnaeus and others, from the structure of their envelope, as belonging to the vegetable kingdom of nature; but demonstrated by our countryman, Mr. Ellis, to be real animals, or, at least, Zoophytes.

Over the wall-cases in this room are specimens of the Pike Whale, the Grey Seal, and several large Dolphins.

#### Fourth Room.

THE WALL-CASES are appropriated to Fishes, the last and lowest, and no doubt the most numerous, class of vertebrated animals. Their heart has only one auricle and ventricle, and they breathe by gills, the organs which serve for respiration in the higher vertebrata; the lungs being in them represented by their swimming bladder. They have fins, both representing the extremities of higher animals, and supplementary; but their progression is mostly effected by the tail. They are subdivided chiefly according to the form and disposition of their fins and gill covers (*opercula*); but the two grand divisions into which they are separated, are *Acanthopterygians*, in which the front part of the dorsal and anal, and the first ray of the ventral fins are hard and spinous; and *Malacopterygians*, in which all the rays of the fins are soft, articulated, and usually divided into branches at the end, except the first ray of the dorsal fin.

The objects in the following cases are neither permanently arranged in their places, nor are the names affixed to more than a small proportion of specimens, on which account a very brief and hasty notice of the Fishes will perhaps be excused.

1—13. *Acanthopterygii*, or spiny-rayed fish, comprising successively the Perch, Gurnard, Bull-head, Hog-fish, Mullet, Labrus, Chætodon, Bresm, Tunny and Mackerel, Blenny, Goby, Remora, Angler, &c., families. Notice (1) the Basse and others of the Perches; (3) the Flying Scorpion, a remarkable striped fish, native of China; (7) the Angel fish, a native of Brazil: and the Sword-fish, a native of the Mediterranean, where it gives rise to an important fishery. Another and larger specimen is placed over the case. Notice also (9) the Angler-fish, (*Lophius piscatorius*.) "This animal, according to Bloch, conceals itself among marine plants, or behind hillocks of sand, rocks and stones, when it opens its great mouth, and attracts the fish as they swim by, by wriggling the long filaments on its head, which they mistake for worms, and, attempting to seize them, fall an easy prey to their voracious and subtle enemy." [Mr. Gray.]

14—26. *Malacopterygii*, or cartilaginous fishes, fill the remaining cases on the right-hand side of the room, (14—26,) comprising the *Cyprinidæ*, (Carp, Tench, Barbel, Gold-fish, &c.,) Pike, Salmon, Herring, Cod, Flat-fish, Eel, Moon-fish, Sturgeon, Shark, Ray, Lamprey, and several other families. Notice (20) several specimens of the sea-horse, a small fish, which contracts after death, so as to form in the upper half of the body, a resemblance to a horse's head and neck; the diodon, a round spinous fish, which sometimes dilates itself with air, and floats along on the surface of the water. (23) Several species of sharks, and the eggs and dried jaws of some of those fish; (25) several species of torpedos, including the electric ray, known by its fiddle shape.

Over the cases, on both sides, are many specimens of the larger kinds of fish, as large shad with a long dorsal ray, from Mexico; a sword-fish, from Margate; a flying sword-fish, from the Indian Ocean, with two other pikes; and belonging to the same kind of fish, one which has been forced through the oak timber of a ship. These fish swim so rapidly, that if they come against a ship they pierce it. A conger, an angel fish, a short-nosed bony pike from North America; sharks; the nose of various large saw-fishes; a piraruca, from British Guiana.

[The Table-cases are occupied by *Articulated animals*.]

The ARTICULATA have no internal skeleton; but the surface of their bodies is often hard and horny. Their powers of motion are much greater, while their digestive and nutritive functions are less vigorous, than those of the *Mollusca*. The body is divided into segments or rings, whence these animals are termed Annulose. This character appears to be given them by the peculiar distribution of their nervous system; the latter consisting of a series of knots or ganglia of œrveous matter, (usually a pair to each segment,) united by a pair of lateral and parallel cords, at the summit of which the higher articulated classes possess a small brain. This class is divided into the following orders:—

- 1 CRUSTACEA (hard-shelled): crab, lobster, shrimp, barnacle.
- 2 ARACHNIDA (spiders): scorpion, spider, mite.
- 3 INSECTA (cleft-bodied): butterfly, bee, locust, gnat.
- 4 MYRIAPODA (many-footed): centipede, millipede, sea-mouse.
- 5 ROTIFERA (wheel-shaped): cyclops, &c.
- 6 ANNELIDA (ringed): red-blonded worms, leech, earth-worm.
- 7 ENTOZOA (living within animals): tape-worm, hydatid, &c.

Cases 1—10. INSECTS, or winged articulata. These undergo two metamorphoses: the first being from a caterpillar or worm into a chrysalis or grub, and the second, from the grub into the perfect insect. In the last state, the body is divided into three parts,—head, chest, and abdomen, and consists usually of thirteen segments; there are six legs, and commonly four wings. Insects are subdivided into seven orders, chiefly marked by the nature or number of their wings.

1—3 comprise the order *Coleoptera*, or Beetles, generally having two membranous wings, and two horny cases covering these. Many members of this tribe are large and formidable. Notice (1) the Elephant-beetle, (*Dynastes Hercules*), a native of Brazil, which sometimes grows to five inches in length; the *Cherinus*; and the *Lucanus curvus*, or stag-beetle, one of the largest of British *Gallery of Natural History*. 21

insects. (2) *Acrocynus longimanus*, and several other remarkably long-horned species; the burnished *Euchroma gigantea*; the *Chrysochroa*, an elegant green species; the *Julodis*, dark-coloured, with white spots.

3, 4. *Orthoptera*; insects with the upper wings less solid than those of the foregoing order, and folding over each other at the inner edge. They include species differing greatly in outward shape, as the Cockroach, Cricket, Locust, Walking-sticks, (*Mantis*,) &c. Some of the latter kind are most peculiar in appearance. Notice (3) the *Mantis religiosa*, the direction of whose fore-legs gives it the aspect of praying,—whence it is held in veneration by the Turks, the *Blephurus Mendica*, or Walking-leaf, from the Cape of Good Hope; the most curious *Achrophyllas chronas*, from Australia, the wings of which are widely separated, &c. Some of the egg-cases formed by a Mantis from China are also to be seen. Notice the Locusts, conspicuous from their bright colours.

4. Specimens of the orders *Nuroptera* (drum-flies, &c., with two pairs of membranous wings, interlaced with numerous veins;) and *Hymenoptera*, (insects living in peculiarly-regulated communities, as the bee, wasp, ant, &c.) Notice curious clay-nests built by the Pelopæus, a native of Brazil.

5—9. *Lepidoptera*, including all kinds of butterflies and moths. The great beauty of the insects of this order naturally attracts every observer; but among the rest the following may be pointed out as particularly deserving notice. (5) Spec. *Helenus*, *Æolus*, *Machaon*, *Thoas*, *Apollo*, *Berenice*, *Equicole*, *Anacardiæ*, *Orion*, &c. Most of these species are natives of Brazil.

7. The whole genus *Morphio* is magnificent. Notice particularly the delicate *Feronia* and *Ferentina*, natives of Brazil.

8, 9. The Sphinxes or Moths. Notice the *S. Saturnii*, the cocoons as spun by the silk-worm, the moth of this worm immediately above these, the *Pavonia Cecropii*, chrysalis of the *Cossus*, the *Atropos*, a large British insect; (9) the great *Erebus*, &c.

10. *Diptera* (the two-winged order,) comprising the house-fly, &c. *Hemiptera*, some of which have the lower half of the upper wing hard, while the other half is membranous; while in others, as various bugs, the wings are partially or wholly undeveloped. Notice the Lantern fly with a proboscis, sometimes phosphorescent; the *Belostoma*, *Cicada*, &c.

11, 12. The ARACHNIDA, which differ from insects in the head and chest being united into a single mass, and in having eight legs and no wings. They are divided into *Pulmonaria* and *Acarida*—the former, consisting of the scorpions and true spiders, have pulmonary sacs, which fulfil the functions of lungs, with a heart, very distinct vessels, and six or eight simple eyes. The other *Arachnida* respire by tracheæ, or air tubes, which traverse their body, as is the case with insects in general. They include the mites, and some species approaching the crustacea. Notice (11) the curious nest of an enormous earth-spider, the *Mygale Ionica*; and the *Thelyphonus reniformis*, with legs of an extraordinary length.

12 comprises also the MYRIAPODA, the bodies of which consist of a succession of mostly equal segments, furnished with articulated feet, the number of both increasing with age. The specimens here are few. Notice, however, an Iulus, or gally-worm.

13—22 comprise the CRUSTACEA, aquatic animals, covered with hard shells, respiring by gills, but having feet, and capable of living for a period out of water. They are separated into orders chiefly by the number and disposition of their feet.

Notice (13) some large species of crabs, with spiny shells, caught near the British shores: (14) the singular genus *Parthenope*, and some individuals covered with parasitic oysters; (18) the genus *Grapsus*; (19) the spiny crab; (20) a fine specimen of *Burgus latro*, said to live on the nuts of palm trees; (22) the  
Gallery of Natural History. 22.

Plated Lobster, (*Galathea*), and the Crab Lobster, (*Porcellana*.) which, from the shortness of their tails, generally resemble crabs in appearance; (21) the Scorpion Lobster, (*Thalassina*), which lives a great part of its life on land, and destroys the new-made roads in India by the excavations it forms under them: the *Limulus*, or king-crab, with a sword-like prolongation, and fine specimens of the *Craw-fish*; (22) some small and transparent crustacea from the Atlantic.

23—24. In one of these cases are some small CIRRHOPODA, (curl-footed animals,) belonging to a class which has long held a doubtful station between the Articulata and Mollusca. Like the latter, they have a mantle, and secrete a calcareous shell; but in their nervous system, &c., they more nearly approach the *Articulata*; and among those they are classed in the Museum. The Barnacle and Sea-acorn are examples; the former, which has a footstalk, often attaches itself, in great numbers, to ships' bottoms, and greatly impedes their sailing. Notice (23) a small specimen of a Barnacle.\*

\* A large mass of these animals is preserved elsewhere; only a portion of the Articulated animals being kept in the above room.

"The general collection of Insects and Crustacea is preserved in cabinets. They may be seen by persons who wish to consult them for the purposes of study, (by application to the Keeper of the Zoological Collection,) every Tuesday and Thursday. To prevent disappointment, it is requested that persons wishing to see those collections, will apply two days previous to their intended visit." [*Museum Synopsis*.]

### Fifth Room.

THE WALL-CASES are appropriated chiefly to bottles containing the soft parts of the *Mollusca*, the shells of which are in the table-cases of the Eastern Zoological Gallery. They present, generally, but little to interest the casual observer; who may, however, notice (4) several specimens of *Cephalopoda*, (cuttle-fish, *Nautilus*, &c. :) and (6) a Paper *Nautilus* in the shell, (respecting which occupation, see a short dissertation, page 28.)

Over the Wall-cases is a very large wasp's nest from India; and some Neptune's cups, a kind of sponge, from Singapore.

THE TABLE-CASES are occupied with the Sponges or PORIFERA, the link between the Animal and Vegetable Kingdoms; though they are properly classed in the former. The sponge is the soft skeleton of the animal of which it is a part, and which consists of "a thin gelatinous substance, very like the white of an egg," which clothes this fibrous network within and without; the reproduction of sponges being gemmiparous, like that of *Cryptogamia* among plants. The Porifera are all aquatic and marine animals; except one species, which inhabits fresh water.

Leaving this room, the visitor enters the rooms on the North-side of the North wing appropriated to the collection of Fossils and Minerals, and denominated

### THE NORTH GALLERY.

## North Gallery.

THIS Gallery, forming the northern half of the North Side in the new building, is appropriated to FOSSIL REMAINS and MINERALS, of both which the Museum comprises a splendid collection,—the former comparatively recent, obtained chiefly by purchase from Messrs. Hawkins and Manby; the latter consisting of Col. Greville and Mr. Hatchett's collections, greatly increased by presents, especially one by George IV. of minerals from the Hartz,—formerly in Richmond observatory.

We shall *first* describe the FOSSILS, divided, according to the rooms in which they are placed,—premising that the casual visitor may also observe the more interesting specimens in the table-cases of minerals,—such as the native metals, the *diamonds*, the *fluates*, *topazes*, and bituminous substances in Room I.;—the *finely-coloured* ores of copper, mercury, and arsenic, in Room II.; the *sapphire*, *ruby*, and other precious corundites; the splendid groups of quartz and calcedony, specimens of tourmaline, *topazes*, *emeralds*, &c., in Room III.; and the *jaspers* and *opals*, with numerous *silicates*, also well worthy of inspection.

### FOSSILS.

FOSSIL OR ORGANIC REMAINS are the relics of vegetables which have been concerned in the formation of coal-beds, &c., of animals now wholly extinct, and which existed alive only at periods of the Earth's history so remote, as to be beyond the reach of all tradition.

ROOM I.—The cases round the walls contain the Fossil Vegetables.

Notice (6) some pine-nuts from Norfolk, which like a walnut (*juglans*) on a lower shelf, have retained their figure in a most remarkable manner; and on the lower shelves of 3, 4, and 5, an extensive series of cut and polished specimens of fossil wood, most of them from the red sandstone formations of Saxony and Bohemia.

Beneath the windows at the end of the room are cases containing specimens of wood opal (fossilized wood) from Van Diemen's Land, now called Tasmania. Notice a very fine milk-white specimen; and some beautiful specimens of native silver over the first case. Above the second are two busts in brown coal, Henry VIII., and Queen Mary.

Other objects in this and the succeeding rooms, which may not be specified, are labelled so as to be understood, or sufficiently explain themselves.

ROOM II. contains the collection of FOSSIL FISHES, arranged after Agassiz's system, as developed in his work, *Recherches sur les Poissons fossiles*. They are divided into four Orders, namely, the Placoids, the Ganoids, the Ctenoids and the Cycloids. The first of these orders comprehends individuals mostly considerable dimensions, whose skeletons, by reason of their soft, cartilaginous nature, are less enduring; their fossil remains therefore generally occur as small detached portions only of the whole body, such as teeth, palates, and dorsal fins, some of which, as smaller objects, are under arrangement in the table-cases (1 to 4). The remaining three orders of this class, demanding ampler space, are placed in, and on the top of, the upright wall-cases on the south side of the room. The red figures on the labels of the genera refer to the larger suspended boards bearing the names of the orders and families; while the names of the species are written on labels variously tinted, in accordance with the colour tablets within the cases, indicating the geological formations to which the specimens respectively belong.

## MINERAL COLLECTION.

THIS splendid Collection has for some years been arranged according to the system of Berzelius, founded on the Electro-Chemical Theory, and the chemical doctrine of Definite Proportions, which the curious reader will find well described. (together with all its disadvantages,) in Dr. Brooke's Essay on Mineralogy in the *Encyc. Metropolitana*.

In Room I., (the E.) the first series of Table-cases begins, and the second terminates; it contains cases (1—6) and (55—60.) Room II. contains cases (7—13,) and (48—54.) Room III: contains cases (14—23,) and (38—47;) and Room IV. cases (24—30,) and (31—37.)

Cases (1—3) contain the electro-positive *native metals*: iron, copper, bismuth, lead, silver, mercury, palladium, platinum, osmium, and gold.

1. *Native iron*, found both in insulated masses, and meteoric stones; the latter consisting of numerous specimens;—two small polished pieces of the mass (2½ wt.) found in Southern Africa;—specimens from Otumpa, in South America,\* large piece detached from the mass of Siberian iron (15 cwt.) discovered by Pallas on a hill near the Yenisei;—a mass of iron from Bolivia, containing within its cells an olivine-like substance;—others from Mexico; also an Esquimaux knife and harpoon of meteoric iron, &c., from Davis's Straits. Of *meteoric stones* of native iron, (alloyed with nickel) notice the fragment of the stone (2¼ cwt.) which fell at Ensisheim, in Alsace, (1492,) when the Emperor Maximilian was on the point of engaging with the French army;—others from Bohemia, Gascony, &c., and the *METEORIC STONE* (56 lb.) which fell in Yorkshire (1795.)

Fine specimens of *native copper*, of various structure, including one from Hudson's Bay, and another from the north of Norway.—*Native lead*, in lava, with a meal cast in the lead, ejected by Vesuvius in 1631.—*Native bismuth*, with curious specimens exhibiting its artificial crystallization, produced by suddenly cooling the melted metal;—also a *specimen* of artificially-produced *titanium*, crystallized in cubes, from Merthyr Tydvil, South Wales.

2. *Native silver*, of many varieties;—Notice its occurrence in dense plates and masses, as well as in tree-like ramifications.—*Native mercury*, and *hydrarguret of silver* or *native amalgam*; the former chiefly as globules, disseminated in cinnamon, sparry limestone, &c.; the latter crystallized, &c., with a figure *beautifully* modelled in amalgam by the miners of Mexico.—*Native platinum*, massive and as grains, from the Ural, Siberia.—*Palladium* and *osmiridium*, in a wrought state.

3. *Native gold*, pure and alloyed; the former in detached crystals and as grains, also in iron-stone, quartz, &c., from Siberia; alloyed gold (from Transylvania) variously crystallized; also, specimens of the alloys called *auriferous silver* and *electrum*.

3—12 contain the electro-negative metallic substances, (metalloids,) and their non-oxidized combinations. 3. *Tellurium* and *tellurets*: the scarce *native tellurium*, which (like sulphur and selenium) has the property of mineralizing several metals, viz., *bismuth* (molybdena-silver) from Bastnaes; *silver*, from the Altai, Siocria;—*lead* (nagyg ore);—*silver and lead* (white tellurium);—*silver and gold*, (graphic tellurium,) all from Transylvania.—Also *fine* specimens of *native antimony* and *antimoniate* or stibinet of *silver*.

4. *Native arsenic*, from Andreasberg, &c.; and its chemical combinations with *nickel*, (commonly called copper-nickel);—*with cobalt*, comprising the grey cobalts;—with *bismuth* (*kerstenite*);

\* The enormous mass of iron placed against the wall under the window in Room I., sent from Buenos Ayres, by Sir Woodbine Parish, weight 1400 pounds, is supposed to be part of that of Otumpa, and of meteoric origin, or in other words, to have dropped from the clouds; but of the truth of this, Sir W. P. himself expresses some doubt.



This case also contains the substances belonging to the confined orders of *Carbon* and of *Selenium*,—the *DIAMOND*, anthracite, and graphite, with the selenium metals. The *diamonds* consist the primitive octahedron; rhombic dodecahedron; the *trigonal* and *tetrahedral* forms; cubes with truncated faces, *diamond-sparks*, &c. In this case also are interesting models of large diamonds, viz. the great Mogul (289 carats of 3 1-5th grs. each); the Russian, purchased by Catherine II. (193 car.) the Austrian; the Pitt or Regent, (136 car.) &c.: but we do not recognise any fac-similes of two large diamonds belonging to Portugal and Brazil, one weighing 215 and the other 1,680 carats! The principal diamond mines are in the Serro do Frio of Brazil, near Bundelkund in Upper India, and on the banks of the Kiatnah, in the Carnatic.

Varieties of *anthracite*, (Kilkeny coal,) from various places, containing about per cent. of pure carbon;—*graphite* (absurdly called black-lead);—*Seleniurets of lead*;—copper and lead;—mercury and lead, from the Hartz;—cobalt and lead;—copper;—copper and silver (*eukairite*), from Sweden;—also, *magnificent* specimens of sulphur, incrustated by orange-red particles of selenium, from Vulcano, one of the Lipari islands.

Cases 5—12 are filled with specimens of sulphur and different sulphurets.

5. *Very fine* specimens of *sulphur* from Sicily and Spain, crystallized, massive, &c. The mines of Sicily are exceedingly productive; and the exports of sulphur to England alone, average about 35,000 tons annually! *Sulphuret of manganese* (manganese-bleede,) from Transylvania and Peru,—*numerous* varieties of *sulphuret of zinc*, (zinc-blende;) the fibrous blende containing cadmium, the variety called *schaalenblende*, containing lead and iron

6. *Sulphurets of iron*, or *iron pyrites*;—*common pyrites*, crystallized and variously modified, in cubea smooth and striated,—*radiated pyrites*,—*hepatic* or *liver pyrites* of Werner,—*magnetic pyrites*, both massive and crystallized, in six-sided prisms.—*Sulphuret of cobalt*, from *Wastana* in Sweden.—*Sulphuret of nickel*, formerly called capillary iron pyrites;—*Sulphuret of cadmium*, lately discovered in Renfrewshire, and called *greenockite*.

7. *Sulphuret of copper*, (*copper glance*), crystallized, foliated, compact, &c.: to which are referred the vegetable fossil remains, (Frankenberg corn-ears,) from the marl-slate of Hessa, chiefly composed of vitreous copper;—*Sulphuret of copper and iron*, of a pale yellow colour; *variegated copper ore*, known by its reddish fracture; also the curious stalactitic variety, called *Tennantite*, from Cornwall.

8. *Sulphuret of lead* or *galena*, including various modifications of crystals, (in combination with blende, pyrites, &c.) the specular variety, (*slickenside* of the Derbyshire miners,) &c.

9. *Sulphuret of bismuth*, or *bismuth-glance*, from Riddarhyttan, &c.—*Sulphuret of copper and bismuth*, called *copper-bismuth*, from the Black-Forest.—The *needle-ore* of Werner, a triple sulphuret of bismuth, lead, and copper, found near Ekaterineburg, Russia.—*Sulphuret of copper and tin*, or *tin pyrites*, only found in Cornwall.—This case contains also numerous specimens of *sulphuret of mercury* or *cinnabar*, chiefly from Almaden in Spain, and the Palatinate, divided into dark-red, (by far the most common,) and bright-red cinnabar, (the native vermilion of painters,) also, *idrialine-cinnabar*, a mixture of cinnabar with the bituminous substance called idrialine, from Idris.

10. *Sulphuret of silver*, (*silver glance*, or *henkelite*), massive, crystallized, laminar, and capillary;—flexible silver-glance, or *sternbergite*;—the very scarce *donacargyrite*, or *schilfertz* of German mineralogists.—*Sulphuret of antimony*, (grey antimony,) in many fine varieties,—especially crystallized, in splendid groups, from Transylvania; plumose (feather ore,) some varieties of which display a fine blue, yellow, and red tawish.—With these is *hartmannite* a sulphuret of antimony and nickel.

11. Sulphur-salts formed by the sulphurets of antimony and arsenic, with *basic Gallery of Natural History.* 25.

sulphurets of electro-positive metals;—viz. *jamesonite*, *zinkenite*, *silver-blende* or *ruby-silver*, divided into the dark and the light red, both of the same crystalline forms;—*miargyrite*, (hemiprismatic *ruby-blende* of Mohs;) *melan-glance*, and *brittle silver-glance*,—the latter composed of the same elements as the dark and bright red ruby-silver ores, but in different proportions; and triple sulphuret of lead, antimony, and copper;—the scarce *polybasite*.

12. Specimens of *sulphuret of arsenic*, in various forms, massive, laminated, and crystallized, forming the *yellow* and *red orpiment* of painters, the latter sometimes called *realgar*:—Fine specimens of *fahl-ore*, crystallized, massive, &c. Notice, also the *arsenio-sulphurets*, *mispickel*, *cobalt-glance*, &c., massive, and in cubic crystals.

In the six following cases, the oxides of the electro-positive metals are deposited.

13. *Oxides* and *hydrous oxides of manganese*, with earthy manganese or *wad*, some varieties of which inflame spontaneously, when mixed with linseed oil.

14—16 contain the *oxides of iron*.

15. *Specular oxide of iron* or *iron-glance*, remarkable for its *beautiful iridescence*, and found most abundantly in the island of Elba;—*micaceous iron-ore*;—*red iron-ore*, (iron-ochre,) divided into compact red iron-stone red hematite.

16. *Oxidulated iron* or *magnetic iron-ore*, massive, compact, crystallized, &c.; found in the primitive rocks of Sweden, Siberia, China, Siam, &c., but not in England and France. Notice also the *magnetic iron-sand*;—*crucible* and *beudantite*.

16. *Hydrous oxide of iron* or *brown iron-stone*; in transparent blood-red tables; in fine scales, a shining brownish-black variety, used as hair powder in South Africa; *clay iron-stone*, with its many varieties

17. *Oxides of copper*; *red* or *ruby-copper*, compact, foliated, and fibrous;—*black oxide* or *copper-black*, *tile-ore*, a mixture of red copper and iron-ochre;—*Oxide of lead*:—from Hesse. *Oxide of bismuth* or *bismuth-ochre*, from Saxony and Bohemia. *Oxide of zinc*, (*red-zinc ore*,) found abundantly in Siberia and New Jersey; and *franklinite* composed of the oxides of zinc and manganese. *Black* and *yellow earthy cobalt*, (*cobalt ochre*,) from which is produced the pigment called *smalt*, or cobalt-blue, and found in Saxony, Bohemia, Cornwall. *Oxide of uranium*, or *uran-ochre*, and the hydrous protoxide, called *pitch-ore*.

18. *Oxide of lead*, (*native minium*,) from Hesse.—*Oxide of tin*, (*tin-stone*,) chiefly from granite rocks in Cornwall and Bohemia, in crystals, irregular masses, and pebbles, which, from their fibrous appearance, are called wood-tin.

In the next case begin the oxides of electro-negative bodies, and their various combinations.

19. *Very interesting* specimens of *Alumina* and *Aluminates*,—especially the *corundine*, divided into *noble* and *common* corundite. Among the former are the crimson sapphire or RUBY, the common or blue SAPHIRE, and the yellow or oriental TOPAZ,—found in Peru, India, China, Bohemia, &c.; the latter includes *emery*, that occurring abundantly at Cape Emeri, Naxos, (whence its name,) and in Persia, Poland, the Channel Islands, &c., and used in grinding glass and precious stones.

*Aluminate of magnesia*—the blue and brown spinal of Sweden and New Jersey:—*ceylonite* and *automolite*, (*gahnite*), the former an aluminate of iron and magnesia, the latter an aluminate of zinc;—*chrysoberyl* (an aluminate of glucine and iron,) from the Ural, Brazil, and the United States.

20—24 contain the oxide of silicium, (silica-quartz.)

20. MOST INTERESTING SPECIMENS OF *Amethyst quartz* of various tints, in grouped crystals, &c.—*Rock crystal*: (Gibraltar diamonds, Bristol diamonds, *earngorm*, varying in colour and enclosing foreign substances, as crystals of titanium, actinalite, brown iron-stone, micaceous iron, &c.; groups of rock-crystal, the most magnificent of which are from Dauphiny in France:

ROOM VI. is devoted chiefly to the osseous remains of the *Pachydermata* and *Edentata*, which are at present under arrangement. Among the specimens may be noticed parts of two species of the *Deinotherium*, differing in size, but both exhibiting the same remarkable conformation of tusk which terminates the lower jaw. From an examination of the teeth, Cuvier supposed the animal to which they belonged to have been a species of Tapir; and the more recent researches of Professor Kaup, in Germany, and of Dr. Buckland, have led to the conclusion that it must have borne a greater resemblance to that animal than to any other yet known.

In the middle of the room is placed:—

Cast of the skeleton of the *Megatherium*, a genus of *Edentata* discovered in the bed of the Salado river, in Buenos Ayres. This animal—more widely removed in character from any existing species than any other of a fossil kind yet discovered—was a four-footed beast, in which were probably united the characteristics of the Sloth and the Armadillo, but equal in magnitude, to the Rhinoceros; possessing vast corporeal strength, and armed with very strong claws, extremely well adapted for the purpose of digging up the roots on which it fed. The bones from which the casts of the several parts were taken are preserved partly in the Museum of the Royal College of Surgeons, and partly in cases near the skeleton.

Skeleton of the North American Mastodon (*M. Ohioticus*), an extinct animal, concerning which the North American Indians have some erroneous traditions, representing it as a carnivorous quadruped; but according to Cuvier it probably fed on branches of trees and other vegetable food, like the Elephant, which it equalled in size.

At the west end of the Room is the fossil *human skeleton*, embedded in limestone, brought from Guadaloupe, in the West Indies, by Admiral the Hon. Sir Alexander Cochrane. From the structure of the parts about the hips it appears to be an imperfect skeleton of a female, probably belonging to the tribe of Caribs; the head and one arm being deficient.

The table in front of the case containing the skeleton is formed of another slab of the same limestone containing abundance of comminuted human osseous remains, and other calcareous matter.

On either side of this skeleton are arranged various mammalian remains, found in caverns; the case to the right of the centre is occupied with remains from the caverns of Kirkdale, in Yorkshire, and from the cavern called "Keats Hole," at Torquay, Devonshire, together with specimens from the caverns of Galieureuth in Franconia; and the specimens arranged in the case on the left are from the caverns of Minas Geraes in Brazil.

The Table Cases in this room contain an extensive series of fossil bivalve shells of the class *Brachiopoda*, a collection of spiral univalves (*Gasteropoda*) from the Tertiary strata, and various Zoophytes.

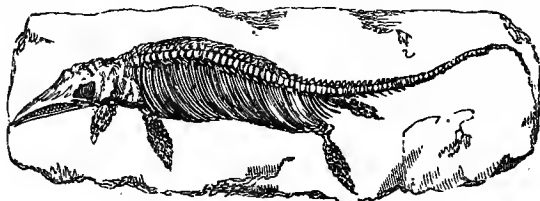


In the Wall Case at the East end of the Room may be noted, the fossil remains of the Briarean Pentacrinite, so called from the multitude of its arms or tentacular processes, recalling the mythological story of the Giant Briareus

ROOM III. Remains of the Batrachian, the Chelonian, and Emydosaurian Reptiles; animals of a still earlier period than the mammalia, being found in the new red sandstone (secondary) rocks. Notice (2) the *Teliosaurus*, a good specimen; the *Iguanodon*, a large animal somewhat like the existing iguana of South America; (4) the *Plesiosaurus*, which to the body of a Saurian, and the paddles of an aquatic Chelonian reptile, added the long neck of an Ophidian, (serpent) and the head of a Crocodile. It is supposed to have lived chiefly on, or near the surface of the water, but to have been capable both of diving and living on land. Here also is a portion of the *Pterodactylus*, perhaps the greatest wonder of the reptile period, brought from Lyme, in Dorsetshire. With the general character of a lizard, it had the wings of a bat, (whence its name), *finger-winged*,) being adapted both for flight, and suspension by its claws from trees, &c.

On the opposite side of the room, is a case containing remains of an Iguanodon found at Maidstone.

ROOM IV. Fossil Reptiles—chiefly the larger specimens of the various species of *Icthyosaurus*, (fish-lizard), an animal that resembled in many respects



the Crocodile, but with limbs terminating in paddles of a peculiar construction, more like fins than feet. This formidable monster combined the characters of the fish, whale, and ornithoryncus; its eyes were enormous and complex, and in some cases it seems to have had 180 strong teeth! Some fine and tolerably perfect specimens of this family, and of isolated parts of the body, are here to be seen. Notice (2) the snout of an enormous head, sawn asunder to show the structure of the teeth; and (4) a collection of detached bones of the spinal column, &c.

On the north side of this room, are Table Cases containing the bones of various species of *Dinornis*, an extinct genus of birds, which formerly inhabited New Zealand—some of these bones, it will be seen, must have belonged to birds of most gigantic dimension.

ROOM V. is devoted to the remains the ruminant mammalia, which are at present in course of arrangement. Notice, the skull of the Sivatherium, from the Sewalik Hills.

In the centre of the Room is a complete skeleton of the large extinct elk, bones of which are so frequently met with in the bogs of Ireland, and which is occasionally found in some parts of England and in the Isle of Man.

The Table Cases on the north side of the room are at present occupied by various unarranged fossils, such as corallines, sponges, crinoides, echinodermata, shells, &c. these will hereafter be systematically arranged in this room, and in room VI

# IMPROVED JANUS CORD,

Registered (both sides alike), 1½ guineas the full dress length, made specially for Messrs. JAY, and recommended by them as the best and the cheapest material at the price ever manufactured for a lady's dress.

**BLACK  
STUFFS,**

from

**1s.**

per  
Yard.

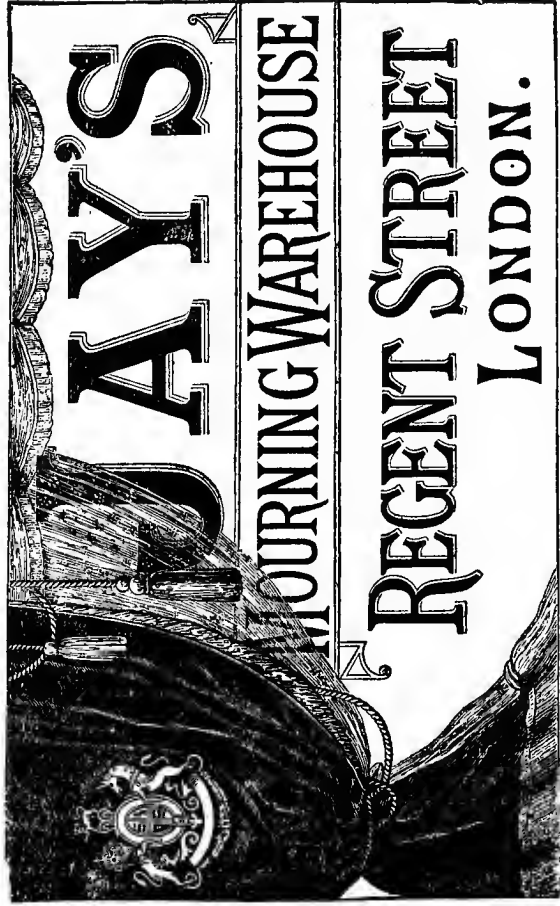
—

**ORAPE,**

from

**2s. 9d.**

per  
Yard.



The  
Best  
and  
Cheapest  
House  
in  
London  
for  
Black  
Silks.

## MOURNING.

**M**ESSRS JAY'S experienced Dressmakers and Milliners travel to any part of the kingdom, free of expense to purchasers. They take with them dresses and millinery, besides materials at 1s. per yard and upwards cut from the piece, all marked in plain figures, and at the same price as if purchased at the London General Mourning Warehouse in Regent-st. Reasonable estimates are also given for household mourning at a great saving to large or small families.

**'WEAR-RESISTING FABRICS,' FOR BOYS' & YOUTH CLOTHING.**  
**SAMUEL BROTHERS, 65 & 67, Ludgate-hill.**

Every style of Youths' and Boys' Clothing, suitable for every occasion, for immediate use, or made to measure. The "C" and "D" classes are recommended. SPECIAL ROOMS are devoted to the JOURNAL DEPARTMENT, Suit for a Boy 3 ft. 8 in. in height:— "O" CLASS, 27s. "D" CLASS, 31s.  
 "ZOUAVE." "NORFOLK." "SAILOR." "ALPINE"



Suit, 16s. to 40s.



Suit, 16s. to 40s.

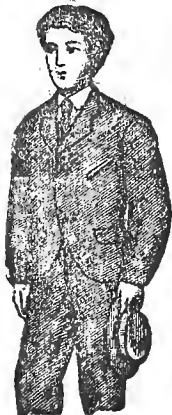


Suit, 14s. to 24s.



Suit, 16s. to 40s.

• GUIDE TO SELF-MEASUREMENT. PATTERNS POST-FREE.  
 "EDINBORO." "REEFER." "ETON." "OXONIAN."



Suit, 24s to 53s.



Suit, 24s. to 53s.



Suit, 21s. to 50s.



Suit, 30s. to 60s.

**SAMUEL BROTHERS,** (MERCHANT TAILORS AND BOYS' OUTFITTERS)  
 NEW PREMISES, SYDENHAM HOUSE  
 65 & 67, LUDGATE HILL,

are situated next door to The City Bank, nearly opposite to their original establishment.









